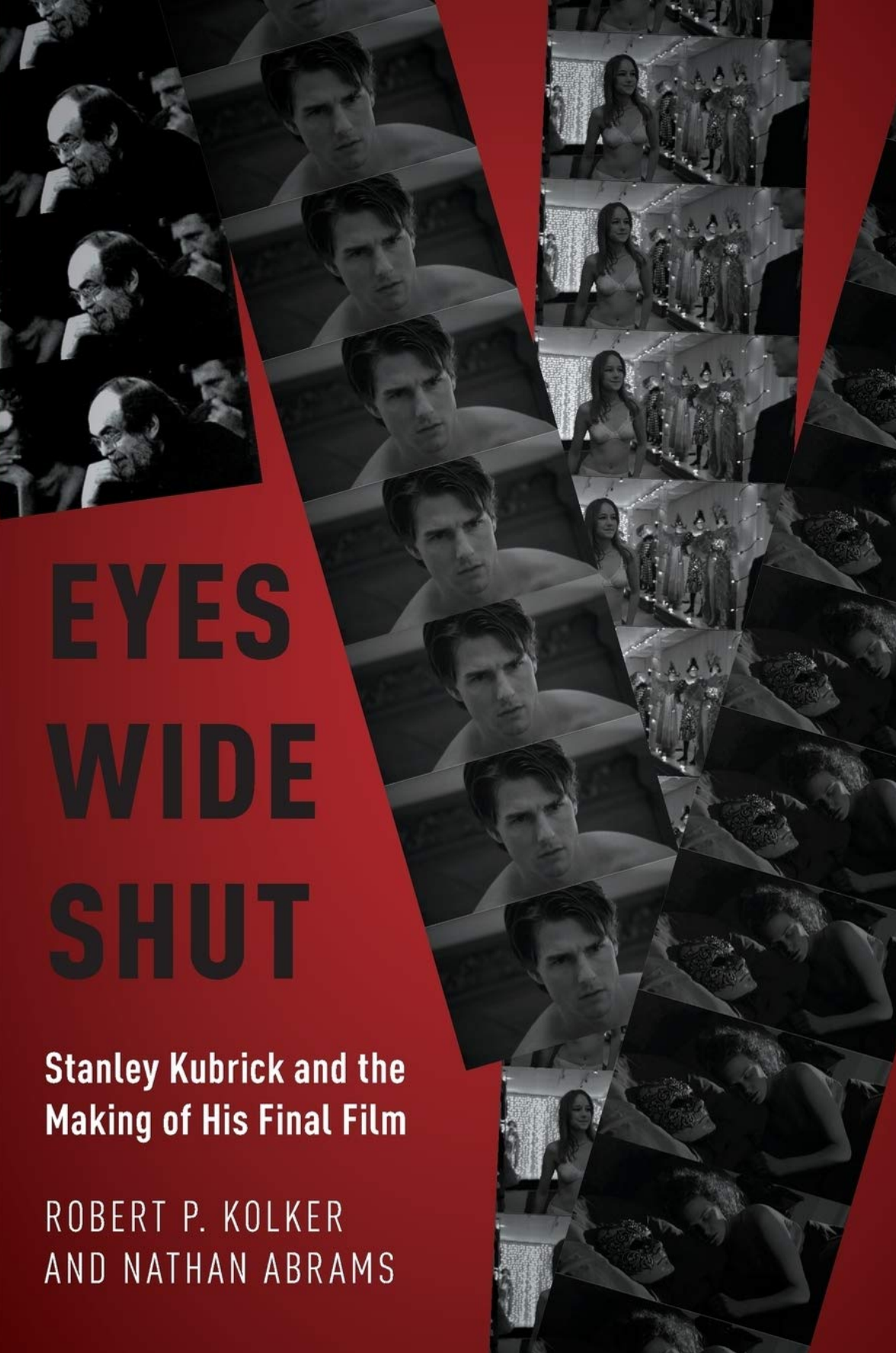


EYES WIDE SHUT

Stanley Kubrick and the Making of His Final Film

ROBERT P. KOLKER
AND NATHAN ABRAMS

Eyes Wide Shut

Eyes Wide Shut

STANLEY KUBRICK AND THE MAKING OF HIS FINAL FILM

ROBERT P. KOLKER

and

NATHAN ABRAMS

OXFORD
UNIVERSITY PRESS

OXFORD
UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and certain other countries.

Published in the United States of America by Oxford University Press
198 Madison Avenue, New York, NY 10016, United States of America.

© Oxford University Press 2019

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form
and you must impose this same condition on any acquirer.

Library of Congress Cataloging-in-Publication Data
Names: Kolker, Robert Phillip, author. | Abrams, Nathan, author.
Title: Eyes wide shut : Stanley Kubrick and the making of his final film /
Robert P. Kolker, Nathan Abrams.
Description: New York City : Oxford University Press, 2019. |
Includes bibliographical references and index. | Includes filmography.
Identifiers: LCCN 2018043518 (print) | LCCN 2018045328 (ebook) |
ISBN 9780190678043 (updf) | ISBN 9780190678050 (epub) |
ISBN 9780190678067 (oso) | ISBN 9780190678029 (cloth : alk. paper) |
ISBN 9780190678036 (pbk.: alk. paper)
Subjects: LCSH: Eyes wide shut (Motion picture) |
Kubrick, Stanley—Criticism and interpretation.
Classification: LCC PN1997.E98 (ebook) | LCC PN1997.E98 K65 2019 (print) |
DDC 791.43/72—dc23
LC record available at https://lccn.loc.gov/2018043518

9 8 7 6 5 4 3 2 1

Paperback printed by WebCom, Inc., Canada
Hardback printed by Bridgeport National Bindery, Inc., United States of America

Contents

Preface vii
Acknowledgments ix
Chronology xi

Introduction 1

1: "It's Probably Going to Be the Hardest Film to Make": Stanley Kubrick, Arthur Schnitzler, and the Long Gestation of *Eyes Wide Shut* 13

2: The Jewish Tailor: Writing the Screenplay of *Eyes Wide Shut* 41

3: The Knishery: Preproduction 63

4: "They Absolutely Took Their Skin Off": The Production of *Eyes Wide Shut* 85

5: "Mayhem": Postproduction 113

6: "A Genuine Work of Honest Art": The Reception and Afterlife of *Eyes Wide Shut* 133

7: Non-Submersible Units: An Analysis of Key Scenes in *Eyes Wide Shut* 151

Epilogue: *Eyes Wide Shut*, Kubrick's Films, and the History of Cinema 185

Notes 195
Filmography 215
Select Bibliography 221
Index 225

Preface

The films of Stanley Kubrick remain alive, vital, and prescient not only in our memories, but as a strong cultural force. From *Fear and Desire, Killer's Kiss, The Killing*, through *Paths of Glory, Spartacus, Lolita, Dr. Strangelove, 2001: A Space Odyssey, A Clockwork Orange, Barry Lyndon, The Shining*, and *Full Metal Jacket*, his films have startled us, mystified us, and continually offered sounds, images, and, most of all, visualized ideas that keep us returning to them over and over again. We cannot forget them. Our book attempts to understand the power of Kubrick's work, and the man behind it, to get closer to his creative process through one film in particular, his last, *Eyes Wide Shut*. Though met with some scorn when it was released in 1999, just after Kubrick's death, it, like so many of his films, has gained in stature over the years. There is something so typically Kubrickian and, as always with his films, uncanny about its mixture of technical virtuosity with the quotidian, even the banal, and its mysterious aura at the borderline between wake and sleep and dream, sexual longing and frustration, an action hero celebrity playing a humbled man. Though so much quieter, even reserved, than previous Kubrick films, *Eyes Wide Shut* is all but hypnotic with its assured rhythms and troubling, dreamlike atmosphere. It is a film deliberately made so that you can't quite get it out of your head.

Our work is an attempt to create an archeology of the film, uncovering its buried layers, to understand its evolution: its prehistory, development and production, reception and afterlife. It is based mostly on research into the records of the film's production held in the Stanley Kubrick Archive at the University of the Arts in London, supplemented by other materials and interviews. We also offer a new reading of the film, a critical analysis of its key scenes and what it is about, though, given its complexity, this is always tentative and impossible to be exhaustive. But then so is archival research. While the Archive holds detailed material about all the phases of the making of the film, they are, given Kubrick's working methods, not total. The Archive is, at the time of this writing, largely missing faxes, which, along with the telephone, were Kubrick's favorite means of communication. But the material that is there supplies enough to allow us to extrapolate from the archival record a larger

image of the work of a director whose control over his films was more complete than almost any other filmmaker one can think of—"complete total annihilating artistic control," as Kubrick demanded early in his career.

Our research and analyses have, we hope, enabled us to see *Eyes Wide Shut* whole and in its parts, to understand and account for its long, long gestation, the struggle with Frederic Raphael over the screenplay, and the amazing detail of its painstaking, exhausting production, all the way through its reception and the conspiracy theories that surround it. Stanley Kubrick thought it his best film. We have tried to show why.

Robert P. Kolker
Earlysville, Virginia

Nathan Abrams
Bangor, Wales

Acknowledgments

The authors want to thank the team at the Archives & Special Collections Centre, University of the Arts, London, in particular Manager Sarah Mahurter and Senior Archivists Richard Daniels and Georgina Orgill, for their assistance in not only giving us access to Kubrick's papers but in helping us to locate specific items and images and obtain permissions for them. Interviews, both in person and in print, were invaluable help in writing this book. Many people involved in the making of *Eyes Wide Shut* were gracious in giving us their time and thoughts. These include Jan Harlan, Kubrick's executive producer (and brother-in-law) whose help made this work possible, and Kubrick's wife, Christiane, whose blessing allowed us to go forth. Kubrick's assistant Tony Frewin; his former producing partner, James B. Harris; artist Chris Baker; University of Maryland Professor of German Literature Peter U. Beicken; Steadicam operator Peter Cavaciuti; casting director Denise Chamian; assistant producer Brian W. Cook; actresses Victoria Eisermann, Vanessa Fenton, Abigail Good, and Ateeka Poole; Tim Everett, former Director of European Technical Operations for Warner Bros.; actor/director Todd Field; pianist Dominic Harlan; art director Lisa Leone; production designer Kira-Anne Pelican; composer Jocelyn Pook; props man Michael Wolf; Warner Bros. executive Julian Senior; choreographer Yolande Snaith; and cinematographer Larry Smith were generous with their time. There has also been correspondence with actor Tony DeSergio and Katharina Kubrick. There are names missing here, of course. We did reach out to Nicole Kidman and Tom Cruise through their representatives, but to no avail. Others wished to honor Kubrick's desire for secrecy. A variety of other individuals also provided assistance along the way, including Geoffrey Cocks, Siobhan Donovan, Ian Hunter, Neil Jackson, Peter Krämer, Christopher Loki, Vinnie LoBrutto, Matt Melia, Lawrence Ratna, Filippo Ulivieri, Laurent Vachaud, Leon Vitali, David Wyatt, and the anonymous readers of our proposal and draft manuscript. Finally, we would like to thank Norm Hirschy for bringing this project to fruition after a long gestation period. The team at Oxford University Press,

including Wendy Walker, Leslie Johnson, and Aishwarya Krishnamoorthy have been invaluable in the production of this book.

Finally, we dedicate this book to our wives, Linda and Danielle, and our families and pets. Unfortunately, Elwood the cat died during the writing of this book.

The reproduction of a page from the *Eyes Wide Shut* script, the measurements of Tom Cruises's mask, and the photograph of the newsstand with the headlines "FDR Dead," courtesy of the SK Film Archives LLC, Warner Bros., and University of the Arts, London. The 3D rendering of the orgy set courtesy of Kira-Anne Pelican. The photograph of Kubrick at the orgy courtesy of Abigail Good.

Chronology

1928

Stanley Kubrick is born.

1940s

Does Kubrick read Schnitzler via his father's library? Or, at Columbia University?

1950

Kubrick is possibly introduced to Schnitzler via Max Ophüls's *La Ronde*.

1952

Kubrick enters a relationship with Ruth Sobotka. Did she introduce him to *Traumnovelle?*

1956

Kubrick and his producing partner James B. Harris work on adapting Zweig's 1913 novella *Burning Secret* with writer Calder Willingham.

1959

Kirk Douglas claims his psychiatrist introduced Kubrick to *Traumnovelle* while working on *Spartacus*.
May: Kubrick invites Schnitzler's grandson, Peter, to the set of *Spartacus*.

1968

Kubrick allegedly reads *Traumnovelle* for the first time.
May 22: Kubrick asks Jay Cocks to secure the rights to the novella.

1970

Kubrick begins to "concentrate" on adapting *Traumnovelle*.
April: Kubrick asks Jan Harlan to acquire the rights, which he does. Harlan makes a rough translation of Schnitzler's German text. Kubrick buys up every existing copy of the published novel.

1971

May: Warner Bros. announces Kubrick's next project as "Rhapsody," an adaptation of *Traumnovelle*. *LA Herald Examiner* reports that Kubrick will "write, produce and direct *Traumnovelle* in England for Warner Bros. release."
June: Kubrick tells John Hofsess that his next film would be about Napoleon, followed by "an adaptation of Arthur Schnitzler's *A Dream Novel*."
December: Kubrick is already considering transposing Vienna to New York.

1973

Jan Harlan arranges for a one-year extension of his option to acquire the motion picture rights to the novella, at a cost of 5,000DM (approximately $1,500).
Kubrick considers filming *Traumnovelle* in black and white, as a low-budget arthouse film, set in Dublin, with Woody Allen playing a middle-aged Jewish doctor.

1976

Kubrick writes to Anthony Burgess, possibly with a view to asking him to adapt the novella.

1979/1980

Kubrick considers Steve Martin for the lead role. He also discusses *Traumnovelle* with Diane Johnson and Michael Herr.

1983

January: Terry Southern works on the script.

1987

Kubrick discusses the novella with John le Carré.

1993

Sydney Pollack suggests Kubrick seriously considered Tom Cruise for *Eyes Wide Shut*.

1994

Spring/summer: Kubrick approaches Frederic Raphael to write the screenplay.
Autumn: Kubrick discusses *Traumnovelle* with Candia McWilliam.
November: Raphael begins work on screenplay.
December: Raphael delivers first draft.

1995

January onwards: Raphael produces further drafts.
June/July: Raphael stops work on screenplay; Sara Maitland is approached. When she declines, Kubrick takes over.

December 17: Casting of Tom Cruise and Nicole Kidman is announced.
December: Kubrick does additional work on the script until early June 1996.

1996

Kubrick approaches Herr to do a "wash and rinse"; Herr declines.
November: Principal photography begins.

1997

Final shooting script, dated February 18.
Jocelyn Pook is hired as composer.

1998

February 3: Principal photography ends.
February and March: Kubrick works on the print.
May 15: Reshoots with Tom Cruise and Marie Richardson
June 17: Production ends definitively.
June 1998–March 1999: Kubrick edits the film.

1999

March 2: Screening of *Eyes Wide Shut* for Warner Bros. executives Terry Semel and Robert Daley, and Tom Cruise and Nicole Kidman.
March 5: Private screening of *Eyes Wide Shut* at Childwickbury
March 7: Kubrick dies.
March 12: Kubrick is buried at his home at Childwickbury. A small team works to complete the film as per Kubrick's instructions.
July 16: *Eyes Wide Shut* is released in the United States.
September: *Eyes Wide Shut* premieres in Europe at the Venice Film Festival.

Introduction

The film that became *Eyes Wide Shut* was on Stanley Kubrick's mind for much of his creative lifetime and it was consistently pushed to the side in favor of other films seemingly very different from what finally appeared in 1999. Once he decided to make it, once Kubrick was *ready* to make it, there were years in screenwriting, preproduction, shooting, and postproduction. The actual shoot took almost 18 months, the longest in filmmaking history. The making of the film was such a strain on the then 70-year-old filmmaker that he was thoroughly exhausted by the time shooting was finished, let alone editing. He died of heart failure less than one week after he showed the film to its stars, Tom Cruise and Nicole Kidman, and Warner Bros. executives. Despite the strain, Kubrick was quite upbeat about the film. He told his executive producer and brother-in-law Jan Harlan that it was his best work. It certainly is a film very different from those that preceded it, though it is very much a Kubrick film, and like the previous films, it takes many viewings to understand its depths and grasp its enigmas.

Different but the same: *Eyes Wide Shut* is Kubrick's *summa*, a summing up of all the ideas developed across a creative lifetime and in many ways a summing up of the history of film. It is detailed, purposeful, measured, weighty, full of details large and small that, like any Kubrick film, keep delivering new insights on each viewing. Its emotional charge pushes somewhat reluctantly through its elegant, complex form. Like all his work, emotion is gained by active engagement and recollected in tranquility. The lack of overt, easily accessed emotion is one thing that initially disappointed the critics. But with an intensity of engagement, *Eyes Wide Shut* is a gratifying, fulfilling, masterful job of filmmaking. It repays attention and multiple viewings; it stays in the imagination and the emotions; it circulates and inoculates us against ordinary cinema. Because it is not ordinary.

It is enigmatic, as was its creator. Kubrick famously worked in relative isolation: private, eschewing celebrity, a New York Jewish intellectual living with his German wife and three daughters north of London since the 1960s, making each of his 13 films with a growing obsession for detailed research and meticulous preparation. His biography remains sketchy, despite the growing amount of research in

his archive housed in the University of the Arts in London and despite the huge biography by Vincent LoBrutto, written before that archive became available, and the less generous one by John Baxter. Despite the charming memoir of one of his closest assistants, Emilio D'Alessandro, a man who attended his every need for years, but was still kept at arm's length. Despite the other diaries, memoirs, and recollections of scores of collaborators—including the excellent short book by Michael Herr—it remains difficult to fully understand Kubrick's personality and his complex trains of thought. What was Kubrick thinking during the increasingly long periods of time between films? Why did it, in fact, take an increasingly lengthy period of time between them? And the films themselves: What do they mean? *How* do they mean? How do they fit together in ways that make his last film stand out as a summation of his previous work?

Intensity is the key. We need to read Kubrick—the artist and his films—with the same intensity that went into the creation of those films. This means looking at the minute particulars of his obsessions, research, preparation, shooting style, editing, and postproduction publicity and exhibition. We need as well to attend to the reception of his work. How did the critics respond, and how did that response change as writing about his films moved from reviewers to scholars? How do the conspiracy theorists respond with their fevered readings of strange events in this film full of secrets? We need to look at some of the particulars of his life. While we are not writing a biography of the filmmaker, we are writing a biography of the film he made; but in doing this, we need to know something about him, a man famous for keeping his personal life personal. What we do know is that *Eyes Wide Shut* was close to half a lifetime in preparation, a route we will trace in the first chapter. We know as well the amount of preparation that went into the production once Kubrick decided it was time to move ahead with it.

The growing lag between films reflected, at least in part, a growing difficulty in finding the right story or novel. This, combined with the obsession to research material down to the smallest detail (thousands of photographs of doorways for the prostitute's apartment in *Eyes Wide Shut*, for example, resulting finally in creating a doorway on set). Since Kubrick was financially secure, he did not need to turn out just any film. He did need to feel comfortable that the intense labor involved in making a film—recreating Vietnam in a disused London gasworks for *Full Metal Jacket* (1987), for example—would demonstrate an intelligence and commitment, intense visual detail, a striking narrative, and a complex, resonant subtext.

This intensity is evident from the very beginning, when Kubrick began to practice his talent. That beginning was his job as staff photographer for *Look* magazine in the late 1940s, work that exposed him to celebrities and, more importantly, gave him the opportunity to learn the techniques of lighting and framing images that would later serve his filmmaking. It was also a job that enabled him to skip college and become, essentially, an autodidact. He sat in on courses taught by Lionel Trilling, Mark Van Doren, and Moses Hadas at Columbia University, but the movie

theaters and the New York streets were an even more influential school. He read and viewed voraciously. He took thousands of images for *Look* and saw hundreds of films. The urge to make those images move was finally irresistible. He started with documentaries: *Day of the Fight* (1951), *The Flying Padre* (1951), and *The Seafarers* (1953). *Day of the Fight* was an extension of a feature on the twin Cartier brothers (one a boxer, the other his manager) that he had photographed for *Look* magazine. RKO, still an important studio in the early 1950s, picked up the film for distribution and advanced Kubrick the money to make *Flying Padre*, a short film about a priest in the Southwest who travels to his congregants in a small plane. *The Seafarers* was a promotional documentary made (in color) for the seafarers' union, but on which Kubrick was able to stamp his emerging signature in both theme and style. Kubrick also did some second unit photography for a five-part television series about the life of Abraham Lincoln, and he directed a short documentary film for the US State Department about the World Assembly of Youth.

Kubrick's first theatrical feature was a war film, the first of many films in which warfare figured directly or incidentally. *Fear and Desire* (1953) was made with his relatives' money, was independently distributed by Joseph Burstyn, who was an important figure in the early art house movement, and was received well. The first half of the 1950s was very productive. *Fear and Desire* was followed quickly by *Killer's Kiss* (1955) and *The Killing* (1956), both drawing on the noir genre that was at the end of its dominance by the time Kubrick made them. The director who would go on to make complex films with high production values introduced himself to filmmaking with "B" pictures, in the case of *The Killing*, based on pulp fiction. In fact, Kubrick called on Jim Thompson, a writer of often brutal pulp fiction, to supply the dialogue based on a novel by crime writer Lionel White.

The Killing marks several important events in Kubrick's career. He partnered with James B. Harris, who would be his producer through *Lolita* (1962) and who, Harris says, "set up" *Dr. Strangelove* (1964) before his amicable separation from Kubrick to pursue his own directorial career. During their time together, Harris took some of the management burden off the director, allowing him to concentrate on the filmmaking process. That process began to show the complexity that Kubrick would apply to the various genres he played with throughout his career. *The Killing* should be, at heart, a straightforward heist narrative with touches of noir, in the tradition of John Huston's 1950 film *The Asphalt Jungle*. It involves a group of thieves planning a racetrack robbery only to be undone by a series of unforeseen events, including its weakest member, his rapacious wife, and a rival mobster. But Kubrick scrambles the narrative, breaks up its time scheme, and turns its main character into an existential loser. *The Killing* was very much a film of the 1950s, filled with the angst of the decade, represented by the hopelessly complex schemes of outlaw striving. In addition to *The Asphalt Jungle*, it has its antecedents in André de Toth's *Crime Wave*, a 1953 film with many of the actors who would then appear in *The Killing*. Johnny Clay (played by Sterling Hayden, who was also in Huston's and de Toth's

film and later in *Dr. Strangelove*) is Kubrick's first fully formed troubled male character, full of plans and desires that can only meet with failure. (Davey, the boxer with a glass jaw in the previous film, *Killer's Kiss*, manages to foil the thugs and get the girl. Interestingly, the sexual undercurrents and New York setting of *Killer's Kiss* make it a dim and distant relative of *Eyes Wide Shut*.)

The Killing was distributed by United Artists and though it was not a commercial success, it did put Kubrick in the sights of Hollywood. It also furthered his ambition and desire to move out of the "B" picture dead end. It also marks a moment when he began pursuing his love of *fin-de-siècle* Austrian literature. We will discuss this attraction in some detail, especially as it involves Arthur Schnitzler and *Traumnovelle*, the source novella for *Eyes Wide Shut.* It is important to note here that at this moment in the middle to late 1950s, while he was making gangster films and would soon make his second war movie, *Paths of Glory*, Kubrick wanted to film another Austrian writer's work, Stefan Zweig's 1913 *Burning Secret*. Zweig's novella is about a child who unwittingly acts as a go-between for his married mother and her would-be seducer. It is a disturbing story with sexuality and child abuse churning beneath its surface. It had already been made into a German film by Robert Siodmak in 1933 and would be made again by Kubrick's assistant, Andrew Birkin, in 1988. Together with novelist Calder Willingham, Kubrick wrote a script for *Burning Secret*, which was presumed lost but was re-discovered by Nathan Abrams in July 2018 as being in the possession of Gerald Fried who, presumably, had been asked to score the film. Unfortunately, the studio (MGM) cancelled the project and Kubrick never made the film. His Vienna reveries would have to wait another four decades.

Kubrick continued working with Willingham and Thompson, this time adapting Humphrey Cobb's 1935 novel, *Paths of Glory* (1957). The search for funding led to an unusual, and as it turned out fateful, source. Kirk Douglas, then at the peak of his popularity, had started his own production company, Bryna. He, Harris, and Kubrick came to an agreement that would allow Douglas to star in and Kubrick to direct a World War I film to be made in Germany. *Paths of Glory* is a brutal, uncompromising film about class as well as battlefield warfare. Questions of class would haunt Kubrick's films and break out into the open again in *Barry Lyndon* (1975) and *Eyes Wide Shut*. Despite his desire to soften the film somewhat, Kubrick allowed the narrative propulsion of *Paths of Glory* to reach what was for its time the grimmest possible end. Three conscripts are chosen by their martinet general—a man who ordered fire on his own men—to be tried and executed for failing to attack an impossible target. The film marks a leap in Kubrick's formal and thematic style. The relentless tracking shots through the trenches, the stark, deep focus spaces of the courtroom, the complete impotence of Douglas's Col. Dax in the face of an implacable high command, coalesce into a way of cinematic thinking that would be finely developed in the films to come.

Paths of Glory created an unforeseen but career- and life-changing event. He met Christiane Harlan. Billed as Susanne Christian, she played the young captured German girl who, at film's end, is forced to sing for the troops before they head out to the front. She soon became Kubrick's third wife in a marriage that lasted a lifetime. On the professional level, *Paths of Glory* further cemented Kubrick's reputation in Hollywood, and he went into negotiations with Marlon Brando about directing Brando in the film that would become *One-Eyed Jacks* (1961). The struggle of two enormous egos could never lead to an agreement, and Brando fired Kubrick, directing the film himself.

Meanwhile, Kirk Douglas was in production with his sword-and-sandal epic *Spartacus* (1960). Anthony Mann was directing and quickly fell out of Douglas's favor. Mann wanted to emphasize the visual elements of the story; Douglas pushed for more dialogue. After three weeks, Douglas fired Mann. Given that Douglas wanted less emphasis on the visual, it seems an odd choice to have replaced Mann with Kubrick. Douglas no doubt believed he could exercise more control over the young director than he could over an old hand like Mann. He was wrong. The production was a series of struggles among Douglas, Kubrick, and the screenwriter, Dalton Trumbo, as well as the big-name actors Charles Laughton, Laurence Olivier, and Peter Ustinov. This would be the second film Trumbo would have his name on since his blacklisting during the years of McCarthy and the House Committee on Un-American Activities (the first, Otto Preminger's *Exodus* (1960), would be released after *Spartacus*, allowing Douglas to claim that he had broken the blacklist). Douglas, Trumbo, Howard Fast (author of the novel that was the film's source), and the film's big stars fought throughout the production over the script and over Kubrick's direction. It was not a pleasant shoot, but it gave Kubrick the experience he needed in handling a large, complex production, and of working with theatrically trained British actors.

Spartacus also taught Kubrick what he did not want to do again. He was, during the production of this film, an oppressed worker, chafing under a studio producer's control. This was not what the independently minded Kubrick wanted, and he realized that to obtain the control he needed, he would have to leave Hollywood. He would not make another film in the United States. After the premier of *2001: A Space Odyssey* (1968), he never returned there.

Lolita followed *Spartacus.* It further brought the director's name into public recognition. Filmed outside London, partly to escape the intolerable conditions of the American producer system, partly to escape the dead hand of the Production Code, and partly to take advantage of British tax incentives, production facilities, personnel, and expertise. A sign of Kubrick and Harris's growing reputation was that Vladimir Nabokov agreed to adapt a screenplay from his near-pornographic novel. Kubrick and Harris showed extreme deference to the world-famous novelist. But Nabokov's effort was a 400-page script that they regarded as unfilmable, allowing

Harris and Kubrick a basis from which to fashion their own screenplay, carefully skirting what the censors would obviously forbid, cultivating the head of the British Board of Film Censors, making a film that was at once a melodrama of the fall of a child abuser and a grim comedy about the taking down of a hapless pedophile.

Lolita has a double life. One involves its production, the end run around the censors that allowed it to be made; the other is a film that adumbrates many of the concerns and obsessions that will haunt the later work. Humbert is an engaging personality. The pity James Mason elicits for his character is countered by the twitchy, creepy performance of Humbert's double, Peter Sellers's Clare Quilty. To be sure, Humbert is one in a long Kubrickian line of males igniting their inevitable failure, and he foreshadows Barry Lyndon, Jack Torrance, and even Bill Harford in *Eyes Wide Shut*. The trials of masculinity as it exists within the domestic sphere are central to Kubrick's work. How men strive and fail, creating the means of their own destruction, falling under the burden of sexual angst or complex schemes that overwhelm them, is crucial to understanding every one of his films. Whether the catastrophes are external to the characters or internal, part of their psyches, as in *Eyes Wide Shut*, the results are always the same: some sort of collapse, defeat, occasionally a recognition, sometimes a profound change, though never an epiphany.

But there is an irony in Humbert's character that, more than Kubrick's other men, emerges *from* him rather than happening *to* him. Kubrick is the supreme ironist and manipulator of the characters he creates, which is why Humbert and Quilty seem a bit out of place. Their internal engines—what they do to themselves—are more powerful than the appalling things they visit on the other characters in the film. Humbert's acts are dreadful enough and Quilty is more than his match in child abuse. But the gavotte in which they find themselves is a *danse macabre* of their own making. Humbert would be an ardent lover, no matter that his object is an underage girl who eventually betrays him by marrying and carrying the child of a very ordinary man. Quilty is the more malevolent pervert, the simpering trickster side of Humbert, shot to death by the unlucky lover before he himself dies in prison. The circular narrative of the film—a form Kubrick would use again in *A Clockwork Orange* (1971) and *Eyes Wide Shut*—has Humbert killing Quilty at the beginning of the film and repeating the scene at the end.

Lolita is also a film about domesticity and its discontents. Throughout his films, Kubrick demonstrates a growing concern with the dysfunctions of the domestic scene, particularly the ongoing threat to the patriarchal imperative. "Just a little problem with the old sperm bank upstairs," says Jack about his wife to the phantom barman in *The Shining* (1980). Jack may well be crazy, and he certainly suffers a derangement of all the senses and all his powers. He is filled with barely repressed rage at the constricting confinements of his family responsibilities. He went to the Overlook Hotel to escape, but his isolation only magnifies his resentment and sense of masculine entitlement. He wants to maintain his authority, indeed ownership,

of the family that he ultimately plans to destroy. They should be under his eye and thumb, but Wendy and Danny keep interfering, foiling the ghostly spasms of violence Jack wants to commit.

Barry Lyndon climbs the social ladder until he loses control over his sociability. He traffics with whores and considers his wife, as our narrator tells us, "not very much more important than the elegant carpets and pictures which would form the pleasant background of his existence." Barry loses his son in the most sentimental scene Kubrick filmed. But his wife and her child survive, and, as in *The Shining*, with considerable damage to the patriarch. Jack is outwitted by his son and frozen to death in the hedge maze, as well as being frozen in time in a photograph. Barry is frozen in a freeze frame. Critically, both are crippled, and symbolically castrated, before dying: Wendy injures Jack's leg and Barry loses a leg in a duel. Punishment is as cruel for Humbert in *Lolita*. The domestic scene is corrupted by Humbert's infatuation with Lolita Haze and further ruined by Humbert's double, the shape-shifting pornographer, the proto-Ziegler Quilty. The breakdown is part of a dynamic shift in the normal relationship of husband, wife, and child, since Humbert married Charlotte merely to satisfy his desire for her child. When Charlotte conveniently dies in a traffic accident (Humbert receives the news where else but in the bathroom, one of Kubrick's favorite domestic places), he is free to snatch his nymphet from Camp Climax and take her on the road, pursued by Quilty. The road trip is a larger-scale foreshadowing of Bill Harford's solo walk through the streets of Greenwich Village. Humbert seeks fulfillment of an impossible desire, thwarted by a man more venal than he is and by his Lolita, who turns into an ordinary married and pregnant *hausfrau*, crushing poor Humbert, who wishes it had been him. Dr. Bill wants to extinguish the memory of desire implanted by his wife's admission that she was sexually attracted to another man and prepared to leave her husband and daughter to run away with him.

There is a dreamlike quality to Kubrick's *Lolita.* It opens and closes with Humbert's drive to Quilty's fog-shrouded château that recalls the fog of *Fear and Desire,* as well as the mists of countless fairy tales. In the novel, Quilty's house is located on Grimm Road; in the film its interior is a surreal mess of broken bottles and furniture draped in sheets. *Lolita*'s cyclical narrative enshrouds the body of the film, which is otherwise as close to the realist style as Kubrick ever gets. But even this close is not as close as average filmmaking. The mix of comedy and melodrama, the strangeness of Sellers's Quilty, the deep unease of finding sympathy for a child molester make *Lolita* simultaneously entertaining and uncomfortable. Discomfort is a response deeply prized by Kubrick. The dream world will be the habitat of so many of his characters.

Lolita creates a perverse domestic scene, *The Shining* a psychopathic one. Jack Torrance might be considered Bill Harford's Id. Jack, the would-be writer, his wife, and young son are holed up in a hotel haunted by Jack's own twisted unconscious. Like the "monsters from the Id" in the 1956 science fiction film *Forbidden Planet*

(a film that Kubrick admired and that was an influence on *2001*), Jack's unconscious manifests itself as ghostly apparitions and violent acts. As in *Lolita*, it is the child who is victorious and indeed tortures and victimizes the father. Humbert is reduced by his dowdy and pregnant teenage lover to tears and a heart attack. Jack becomes a howling thing frozen in the snow of the hedge maze where his son has trapped him.

Throughout his films, the family is a nightmare of bad choices and violent ends, of unbearable mistakes and deplorable decisions. The formal structure of the films echoes, indeed sets, the tone for the misery that ensues. *Lolita*'s modulated black-and-white cinematography and measured pace, enshrouded within the mists of Quilty's (haunted) castle, express both the banality of Humbert's desires and the monstrousness of them, especially as refracted through Quilty's bottomless corruption. *The Shining*, in comparison, is a bold, loud film, its images large and startling, its editing jarring. Even *Barry Lyndon*, a mostly quiet and reserved film, is painted on a broad canvas; it is, after all, a costume drama whose compositions are based on 18th- and 19th-century paintings. There are fights, battles, and duels, and Barry loses a leg in what amounts to a virtual castration of a destroyed man who had grand ambitions. But even those take place at a stately, ordered pace, befitting a society based on decorum and a masked façade. It is against this statuesque backdrop that Barry's frenzied attack on Bullingdon jars—an outburst of Id at a concert recital that is the embodiment of the genteel and gentile Superego—emphasized by Kubrick's handheld camerawork. A typical Kubrickian situation. "Boldness" is an apt description for the films leading up to *Eyes Wide Shut*. Kubrick was a quiet, self-possessed man, living primarily within his own intellect, always processing his voluminous reading and viewing. He made bold, often violent films that churned with extraordinary ideas, and then, in the end, he quieted down. But not before destroying the world and probing infinity.

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb is about circumstances driving characters, who scurry about in spaces prepared for their destruction along with the rest of the world. Preparations for the production of *Dr. Strangelove* began in collaboration with Peter George, author of the novel *Red Alert*, and later with input from Terry Southern. The screenplay started out as a carefully researched melodrama about nuclear war. As such, it might have been similar to Sidney Lumet's *Fail-Safe*, which appeared a few months after *Dr. Strangelove* and which Kubrick successfully delayed. But the more he thought about it, the more contact he had with the likes of doomsday scenarist Herman Kahn, who theorized the survivability of nuclear war, the more evident became the craziness of the Cold War, the arms race, and the anti-Communist complex of the late 1950s and early 1960s. The resulting film is a cry of anger, cloaked in a comic-satiric wrapper of unredeemable madness. As always, Kubrick's males fail, but the mad generals, incompetent president, and revived Nazi of *Dr. Strangelove* don't simply fail, they engineer the apocalypse and are helpless to prevent it.

This was the period in which Kubrick was thinking hard about loss and the end of things. In his working life, *Dr. Strangelove* marked the end of his association with James Harris. But his profound eschatology is clear in many of the films of the time: the end of the world due to human folly in *Dr. Strangelove*; the end of the human itself and the ascent of artificial intelligence in *2001*; the force of pure, state-sanctioned malevolence in *A Clockwork Orange*; the loss of patriarchy and paternity in *Barry Lyndon*; patriarchy's destruction in *The Shining*; the infantilization of killers in *Full Metal Jacket*. It is interesting to note that the opening music of both *A Clockwork Orange* and *The Shining* is the *Dies Irae*, the day of wrath, from the Catholic Requiem Mass. This seemingly misanthropic, apocalyptic vision is expressed through an irony severe enough to lead the viewer off in different, sometimes contradictory directions. The encapsulated fetus that circles the Earth at the end of *2001* may represent an alien-manipulated evolution of a new man, but that fetus could otherwise signal the triumph of computer intelligence—HAL's dream of a post-human entity, a cyborg. The end of the world in *Dr. Strangelove* is a bang; *2001* ends with the possibility of rebirth; the other films end, if not with a whimper, then with what can be seen as the grinding, exalting return of cycles of despair, occasionally tinged with optimism. *Eyes Wide Shut* ends with resignation, but also hope.

The passion of *Barry Lyndon* speaks to the pain of class conflict and the doomed attempt to move out of the place where one is born—to move anywhere but within a closed circle of a small victory and major loss. Barry is a poor-born rogue whose slow movement into the aristocracy is marked by violence, loss, mutilation, and exile. His family is trapped in an endless cycle of bills demanding payment. Alex de Large in *A Clockwork Orange* is moved in a circle from murderous rapist, to cringing coward, to reformed convict, and possibly back to murderer again, though now under the control of the state. Cycles of diminishment, the ironic turn from power to an impotence that is either destructive or destroyed, constitute the theme and form of Kubrick's films through *Full Metal Jacket*. Seemingly, there is no redemption and certainly no escape from the dismal traps that his male characters find themselves in and, more often than not, build for themselves. Alex may have back his old masturbatory fantasies, but he is now in league with the government he rebelled against. Danny and Wendy escape Jack's murderous rage, but Jack himself is caught in the maze of those very murderous impulses, frozen in a beastly attitude ready to cycle back into the curse of the Overlook Hotel. Dave Bowman ends as an enwombed fetus circling the Earth. Perhaps a new beginning; perhaps the end of the human.

And then, 12 years after *Full Metal Jacket*, a change. *Full Metal Jacket* is a film of grindingly violent humiliation and dehumanization, of masculinity turned on itself, producing killers who wind up at the violent mercies of a woman, who end singing the Mickey Mouse Club song as they march through fields of fire. *Eyes Wide Shut*, by comparison, is a calm, introspective film, with few pyrotechnics, and small, incremental moves to some insight on the part of its male protagonist. It is as well the

summa of Kubrick's concern with domesticity and its discontents, but in a different key. It is a quest narrative, the aim of which is to learn what secrets lie between a married couple that, when revealed, cause a wrenching tear in the marriage. It queries whether that tear can be healed. But Kubrick's ideas of domesticity had both mellowed and become more complex. The frenzy and violence of his preceding films is replaced by a more measured pace, a reticence to overplay his hand, a retreat into a dreamlike logic that itself dictates a disconnected languor. Domesticity in *Eyes Wide Shut* becomes a starting place for dreams and all the tricks dreams play with the sleeper; all the discontents of women and, especially, of men as they navigate intimacy.

There are many traps set for the character of Bill; he constantly makes the wrong moves. He circles around relentlessly in search of answers to his perceived sexual inadequacy. He is obsessed with the phantom loss of masculine prerogative. But unlike so many of Kubrick's earlier male characters, he is not destroyed; he is only somewhat diminished—chastened, more accurately—and comes at the end to a certain delicate balance, an unsteady state of hope.

What caused the change of perspective? How is *Eyes Wide Shut* like and unlike the previous films, what makes it work in ways the others do not? We have looked at the records of the production and talked to people responsible for the making of *Eyes Wide Shut*. We have found a few answers, though not the single key to unlock a difficult film, if such a key even exists. Our discoveries cannot change the reality of the film: its pace is slow; there is little physical violence; it keeps its emotions under tight control. It is also filled with detail: its production design is meticulous and sophisticated, its spaces are filled with significant objects, and the surroundings of its oneiric New York City are inscribed with meaningful words and cautionary legends. The intense, measured, almost Brechtian acting of the film's characters is placed within a *mise-en-scène* that vies for our attention. *Eyes Wide Shut* is a film that the viewer must work on, perhaps not with the intensity that Kubrick worked on it, but with a willingness to give it the kind of attention that most films do not demand. We try here to pay attention to that demand and, along with our history of the film's gestation and making, offer some readings of the film, some ways of understanding and becoming comfortable with it. Or perhaps just making you comfortable with your discomfort.

So much of the form and content of *Eyes Wide Shut*—its expressive inexpressiveness; its visual restraint; its slow, deliberate pace; its focus on domesticity—can be explained by referring to the literary critic Edward Said's notion of "late style," in which the artist is no longer under pressure to do other than what he or she wants or needs to do, to create out of "the artist's mature subjectivity, stripped of hubris and pomposity, unashamed either of its fallibility or of the modest assurance it has gained as a result of age and exile." Kubrick was in his late 60s when he started production work on *Eyes Wide Shut* (though, as we will see, he was working on it throughout his creative life) and in his fourth decade of exile. Not having made a

film in 12 years, still hopeful about *A.I.: Artificial Intelligence* and *Eric Brighteyes*—an adaptation of H. Rider Haggard's 1890 novel about the adventures of its eponymous character in tenth century Iceland—he may have realized that *Eyes Wide Shut* would be his last. It is, in the context of the films that precede it, a modest film, unashamed of its simplicity, its pace, its effect on its audience. Kubrick paid no attention to time when making the film. He shot when everything—sets, lights, camera placement, actors—was exactly where he realized it had to be. If a set or location didn't suit him, he changed it, even if it meant a month's delay in shooting or, as in the case of Harvey Keitel and Jennifer Jason Leigh, losing actors.

Unashamed of his fallibility, Kubrick, in a sense, acted himself in his last film. Kubrick has too often been criticized as a "cold" or distant figure, whose detachment from the world shows in his films. But in *Eyes Wide Shut* the coldness is gone (it was never really there in any of the films where distance was confused with detachment) and in its place is a variety of personal touches that bring the film closer to its director, and the director's life close to the film itself.

In what follows, we explore the film's making and its afterlife as a repository of conspiracy theories and serious critical commentary. Part of our job is to attempt to understand what it is about Kubrick and his films that generates so many differing responses, and why *Eyes Wide Shut* in particular has drawn what seems to be an endless stream of commentary by turns absurd or serious. We note how its very title has become part of the cultural discourse. All this is part of a larger investigation about the ways Kubrick's films resonate long after their appearance; why, unlike many other films, they gain their power to move us in a kind of upward graph from first viewing through many subsequent ones. We live with them and they with us like a dream remembered.

1

"It's Probably Going to Be the Hardest Film to Make"

Stanley Kubrick, Arthur Schnitzler, and the Long Gestation of Eyes Wide Shut

Eyes Wide Shut was close to 50 years in the making. Like all of Kubrick's films, it started by reading a book. Kubrick read voraciously throughout his life. "All the films I have made have started by my reading a book. Those books that have been made into films have almost always had some aspect about them which on first reading left me with the sense that, 'This is a fantastic story: is it possible to make it into a film?' " Arthur Schnitzler's novella, *Traumnovelle*—about a married couple, Fridolin and Albertine, who inhabit a dreamlike world of sexual jealousy and restlessness—which would form the basis of *Eyes Wide Shut*, presented itself as a "fantastic story" very early on. *Traumnovelle* had been serialized in *Die Dame* magazine in Vienna before being published as a book in 1926. It was translated into English by Otto P. Schinnerer as *Rhapsody: A Dream Novel* in 1927 and reissued in 1955. This was the edition—along with a translation made by his executive producer and brother-in-law, Jan Harlan—that Kubrick eventually used to develop his film.

Alexander Walker suggests that "Kubrick's hankering to make a film of Schnitzler's novel probably goes right back to his cinema beginnings." While Schnitzler and his work may not have become an obsessive concern with Kubrick—indeed, our point is that it took a lifetime for him to finally realize it—Schnitzler and his time were never that far from Kubrick's mind. The author and his story hit a deeply personal chord that kept sounding, no matter how quietly and intermittently, throughout his filmmaking career. Schnitzler's work had a persistent effect on Kubrick's thinking, even his state of mind.

There are some uncanny parallels. Schnitzler claimed to have worked on *Traumnovelle* for about 20 years, from 1907 to 1925; Kubrick claimed to have

worked on adapting the novella for 30 years. Schnitzler was age 66 when he finally completed the novella and he died at 70; Kubrick completed his screen adaptation of the story in 1999, and he too died at 70. Kubrick's middle-class Jewish urban upbringing in the Bronx, combined with his Austro-Hungarian Jewish lineage, was certainly different in time and place from Schnitzler's *fin-de-siècle* Jewish upbringing in Vienna. But Kubrick and Schnitzler were both sons of educated doctors who encouraged their sons' creative and artistic talents. Schnitzler was a writer and pianist and Kubrick loved books and music (especially the drums) as well as chess, sports, and photography.

Uncovering Schnitzler

How did the young Kubrick discover Schnitzler? James B. Harris, Kubrick's producing partner in the 1950s and early 1960s, confirms that Kubrick had read *Traumnovelle* before they met in 1955. According to Michael Herr, who coscripted *Full Metal Jacket* and became a confidante and friend, Kubrick had read the novella in the 1950s, because in 1980 Kubrick sent him a copy, telling him "he'd read it more than twenty years before." His first contact may have come in the well-stocked library of his physician father, Jacques—or Jack, as he preferred to be known—who encouraged his son to delve into his books deeply and freely. Kubrick had discovered other books through his father's library, notably Humphrey Cobb's *Paths of Glory* (1935), which he eventually adapted in 1957. There is good reason to believe that he discovered Schnitzler there as well. Schnitzler may also have come his way through the courses he took at New York's City College and Columbia University after he finished high school.

It may also have come by means of his second wife, Ruth Sobotka, born in Vienna in 1925, the year before Schnitzler published *Traumnovelle*. By 1947, Sobotka was living and working as a ballet dancer in New York. Kubrick had met her that year when he photographed her for the January issue of *Look*, and if you look closely he can be seen sitting in the audience in the film of Hans Richter's avant-garde *Dreams That Money Can Buy* (1947) in which Sobotka was featured. Kubrick began dating her around 1952. Sobotka was active in New York's thriving avant-garde world and introduced Kubrick to many of its key figures. Kent Lambert is certain that she introduced him to Austrian literature, including Schnitzler's work and *Traumnovelle*. He says, "Her influence on Stanley Kubrick and his films was significant." Kubrick's third wife, whom he married almost immediately after leaving Sobotka, Christiane Kubrick, said that her husband "saw extraordinary parallels between his relationship with Ruth and the *Traumnovelle* hero's dealings with women." Sobotka died in June 1967, a year before he first decided to adapt the novella into a film.

Schnitzler, Kubrick, and Sexuality

Schnitzler cut an interesting figure both in his life and in his writings. He was a member of the Young Vienna group of writers and intellectuals that included such luminaries as Hermann Bahr, Richard Beer-Hoffmann, and Peter Altenberg, who helped to shape 20th-century Viennese modernism. He was a friend of Theodore Herzl, the founder of Zionism, and a contemporary of Ludwig Wittgenstein, Gustav Mahler, Hermann Broch, and Stefan Zweig. In Zweig's words, Schnitzler gave "Viennese literature a new status in Europe, a rank that it had never before reached." Schnitzler was prodigious sexually, with many mistresses and affairs, and literarily an introspective author who used his work as a process of self-analysis. He was a dueling, philandering, cosmopolitan polymath who kept a diary of his promiscuous sex life, including, it is said, every orgasm he had. He has been described as "perhaps the most famous portrayer of adultery in literature written in German." Schnitzler was obsessed with sex, in his life as well as his writing. Kubrick compared Schnitzler to Napoleon when explaining his interest in making a film about the emperor. He told Joseph Gelmis, "His [Napoleon's] sex life was worthy of Arthur Schnitzler."

Schnitzler's treatment of sex and sexuality appealed to Kubrick. His written works are mostly about sexual affairs, liaisons, adultery, betrayals, seduction. In his 1902 short story "Death of a Bachelor," for example, the letter of a dead man reveals to his friends that he had seduced each one of their wives. At one point, Kubrick wanted to film it. The blasting of domestic tranquility seems to have been as much on Schnitzler's mind as the sexual act itself, which, in Schnitzler, was always suggested, even though, given the time in which he wrote, never described. But Kubrick was free to show and tell—to a point, at least—and to probe more deeply than Schnitzler into the sexual roots of domesticity and its discontents.

Clearly, the erotic thrust of *Traumnovelle* appealed to him, and the sexuality inherent in Schnitzler is a key reason *Traumnovelle* haunted Kubrick for so long. But there are also its themes of dreams, the fluid boundaries between dream and reality, the doubling of characters and events, the crisis of the male libido, identity, odysseys, fantasies, marriage, dysfunctional family dynamics, and sexuality that show up frequently in Kubrick's work, from his earliest photographs and documentaries through his final film. This intertwining of interests helped seal the bond between the two artists, with sexuality being a most important link.

Sex was often on Kubrick's mind. Tony Frewin, Kubrick's longtime assistant, recalls that Kubrick was fascinated by pornography and the erotic, and sexual imagery permeates Kubrick's work from his earliest photography for *Look* magazine through his last film. A full-page photograph taken by Kubrick of artist Peter Arno in his studio features a fully nude model in semi-rear view. The picture was considered so risqué that Campbell's Soup withdrew its advertising contract with the magazine. The caption to the photograph, stating that the much older Arno only likes to

date "fresh, unspoiled girls" much younger than himself, has vague premonitions of Humbert Humbert in *Lolita*. Even more explicit are the contact sheets for a series called "Woman Posing" in which a woman dances suggestively on stage, removing her clothes until she is wearing a very skimpy bikini with a see-through bra.

Kubrick managed to slip female nudity into his documentary of the Seafarers International Union (SIU), *The Seafarers*, which showcases "the first example of nudity in a Stanley Kubrick film and shows the director's adolescent sense of sexuality." At one point, the screen is filled with a shot of a pinup calendar on the wall of the Seafarers' barbershop. On it is a naked woman, wearing only a string of pearls draped above her breasts. Kubrick's biographer Vincent LoBrutto suggests the "shot is there to entertain the hard-living sea-bound men who will be the main viewers of the in-house film and to arouse the perverse and devilish sense of humor tickling Kubrick." Meanwhile the voiceover narration says, "A pleasant sight after any voyage is . . . the SIU barbershop." And when the film depicts the SIU building's art gallery, Kubrick includes two female nudes, echoing the earlier pinup calendar in the barbershop.

In Kubrick's first feature-length film, *Fear and Desire*, there is a long sequence in which the crazy soldier Sidney tries to calm a local captured fisherwoman who has been tied to a tree. His attention turns into a sexual assault. The promotional materials for the film emphasized this sexualized sequence. Kubrick's next film, *Killer's Kiss*, features a boxer who falls in love with a "taxi dancer" (a euphemism for prostitute), variations of which we meet in *Full Metal Jacket* and *Eyes Wide Shut*, as well as the latter's source in Schnitzler. There are similarities between the nocturnal wanderings and dreams of Davey Gordon in *Killer's Kiss* and Bill Harford, who wanders the dream city of Kubrick's last film. Davey goes up against a lower-class proto-Ziegler (Victor Ziegler, the malicious presence in *Eyes Wide Shut*) called Rapallo, whose very name suggests "rape" or "rapacious," and who is aroused by watching Davey getting beaten up on TV and forcibly has sex with Gloria, who despises him. In an echo of Schnitzler, Davey even duels Rapallo to the death—but with an ax, pike, and plaster mannequins rather than swords. *The Killing* continues the sexual theme with its sly references to the repressed and unrequited homosexual desire of the fatherly Marvin Unger toward his younger protégé Johnny Clay. Sherry Peatty, the vampish, sluttish wife of her weak, love-smitten husband, George, wheedles the information about the racetrack robbery scheme and tells it to her lover. Sherry uses her noir femme fatale wiles to ruin Johnny Clay's robbery scheme and get everyone but Johnny killed.

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb is permeated with sexual imagery. From its opening coupling of the refueling of the B-52 bomber to its final, orgasmic, nuclear annihilation, the thrust of the film is the perverse conversion of power and potency. Many of the names are sexually charged: Buck Turgidson, Jack D. Ripper, Lionel Mandrake, King Kong, Merkin Muffley, DeSadesky, Kissov, and the like. General Jack D. Ripper fears the loss of his semen,

or "precious bodily fluids" as he calls it, and turns his fear of sexual impotence into nuclear destruction. General Turgidson complains that we don't want the Russians to catch us with "our pants down." As the apocalypse begins, the inhabitants of the War Room fantasize about the sexual attractiveness of the surviving women, whose ratio will be 10 to each male and who will accompany them into the mine shafts where they hope to reproduce the human race.

Sexuality in *Full Metal Jacket* is part of its very discourse. Sexualized language, sexualized actions are a constant, whether in the near-constant reference to fucking or the twisted jargon of US Marine Corps drill instructor Gunnery Sergeant Hartman, the grunt-speak of the GIs as they penetrate deeper into Vietnam, or the "me so horny" mantra of the Vietnamese prostitute. *Full Metal Jacket* can be read as a long reverie on sexual repression. The film climaxes with the killing of a female sniper, whose dying plea of "shoot me," coupled with Rafterman's observation of "hardcore," plays on the double meaning of firing a gun and making a pornographic movie.

In those films in which shades of Schnitzler begin to be visible— *Killer's Kiss, The Killing, Lolita, A Clockwork Orange, Barry Lyndon, The Shining*—themes of sexuality and domesticity are prominent. But in none of these films, including the adaptation of Schnitzler's *Traumnovelle*, is there the naïve subtlety found in Schnitzler's own work. Obviously, Kubrick, filming in the 1950s through the 1990s, could show and tell more that Schnitzler could at the turn of the 20th century. Indeed, both *Lolita* and *Eyes Wide Shut* pushed the boundaries of film censorship in Britain and the United States. By the time it came to make the film, Kubrick could represent sex and sexuality explicitly. Alice Harford tells her husband of her attraction to a handsome sailor when they were on vacation. Her admission sets Bill off on his nocturnal wandering, during which he imagines the sailor, at first in full uniform, making love, with increasing vigorousness and nudity, to his naked wife. There are naked bodies vigorously fornicating during the orgy—bodies digitally covered for its initial US release (see Fig 5.1). *Eyes Wide Shut* does not so much stress sexuality as it inquires into the stresses of intimacy in marriage and the imaginings of a husband who feels his very masculinity is called into question by revelations that his wife has her own sexual longings. The film summarizes Kubrick's sexual obsessions quietly but devastatingly as Bill's damaged sense of masculinity propels him on one sexual misadventure after another.

Freud and the *Fin de Siècle*

But more than the attraction of sexuality drew Kubrick to Schnitzler. Ilan Stavans characterizes Schnitzler's oeuvre as describing "an atmosphere of hypocrisy and masquerade, recreating a world of capricious gamblers, duplicitous women, and obsessed men moving through the glittering, doomed society of the late nineteenth

century." While such a description perfectly fits *Barry Lyndon* (set in the late 18th century), it also is apt for much of Kubrick's other films that are set in the present, *Eyes Wide Shut* in particular. Stavans points to Kubrick's almost clinical approach to his characters, much like Schnitzler's as cold and "without affection." But he stresses as well that, despite the distance, even the misanthropy, the two artists investigate their characters' interior, nocturnal lives. Both Kubrick and Schnitzler, he writes, are a bit cynical, even misanthropic. Kubrick goes further than Schnitzler in exposing his characters' vulnerabilities, and both "investigate their nocturnal life, [pitting] the unconscious against the public façade." For Schnitzler, "hysteria, hypnosis, and the tension between morality and pleasure were [his] main subjects, which explains Sigmund Freud's deep interest in him." For Kubrick, hysteria is more restrained, and in place of hypnosis, dreamwork is his concern, especially in *Eyes Wide Shut*. Both artists were interested in "bourgeois degradation, hypocrisy, and illicit liaisons" themes which animate *Lolita, A Clockwork Orange, Barry Lyndon*, and *Eyes Wide Shut*. Like Schnitzler, the tension between interiority and the external world percolated up from a Freudian base where sexuality and its discontents drive their characters' misadventures.

Always Sigmund Freud. Kubrick was drawn to Schnitzler and even more fervently to Freud. Kubrick mentioned how "Schnitzler's plays are absolute gems of buried psychological motivation." Freud was drawn to Schnitzler and once wrote to him: "I have gained the impression that you have learned through intuition—though actually as a result of sensitive introspection—everything that I have had to unearth by laborious work on other persons." Diane Johnson, who cowrote the screenplay for *The Shining* with Kubrick, felt that "Freud always interested him, which is why he was attracted to Schnitzler." In unpublished parts of a long interview with William Kloman of the *New York Times* in 1968, Kubrick recounted how "I saw a letter in *Psychological Quarterly* that Freud wrote to Schnitzler where he said that Freud has always avoided meeting Schnitzler socially . . . because he said he had always regarded Schnitzler as his doppelganger, and there's supposed to be some superstition that if you ever meet your doppelganger, you'll die." Freud's letter is worth quoting in full:

> I think I avoided you out of a kind of fear of encountering my double. Not that I easily identify with another or that I wanted to ignore the difference in talent that separates us, but in immersing myself in your splendid creations, I have always believed I would find, behind their poetic surface, the assumptions, interests, and results that I knew to be my own. Your determination, like your skepticisms—which people often call pessimism—your sensibility to the truths of the unconscious, mankind's drives, your dissection of our conventional cultural attitudes, your intellectual concentration on the poles of love and death, all of that awakens in me a strange sentiment of familiarity.

It could be said that Kubrick's romance with Schnitzler's *Traumnovelle* was itself a process of sensitive introspection, of determination and skepticism, over a very long gestation, just like Schnitzler. Perhaps Freud's words also speak for Kubrick who, as Michel Ciment suggests, "waited decades before meeting Schnitzler 'as through a glass, darkly.'" Ciment even sees Kubrick as Schnitzler's double. This may go too far. There may be some uncanny parallels between Schnitzler and Kubrick, but the director's life and art are nothing like Schnitzler's. Perhaps there is something aspirational going on: Kubrick was not Schnitzler, but Schnitzler wrote the kind of literature Kubrick felt was waiting to be filmed. Freud, particularly his theories of the uncanny and the return of the repressed, infiltrates almost all of Kubrick's films. Between the two, the theorist of the unconscious and the writer of unconscious, libidinous drives, Kubrick found inspiration.

Kubrick responded to a modernist impulse in *fin-de-siècle* Vienna. This included the work not only of Schnitzler (who was in fact not pleased with the direction of some new modernist artists) and of Freud, but also of the painters Oscar Kokoschka, Egon Schiele, and especially Gustav Klimt, whose gold-flooded canvases influenced much of the set design of *Eyes Wide Shut* and whose eroticism would be taken to heart. There is also the notion of the *fin de siècle* itself, the mark of a turn in culture and politics with the ending of one millennium and the beginning of another. *Eyes Wide Shut* is a *fin-de-siècle* work, made and released at the end of the 20th century and set in New York—not the New York of the neorealist location shooting that makes up Kubrick's second feature, *Killer's Kiss*, but an imaginative melding of the city of his memory and of old Vienna that had become fat with wealth. The Zieglers of New York and the inhabitants of the orgy ("If I told you their names . . . I don't think you'd sleep so well," Ziegler tells the stunned Bill Harford) were quickly making up the 1 percent. The Harfords of New York were getting reasonably wealthy servicing them. Tim Kreider points out that both *fin-de-siècle* Vienna and New York were "corrupt and decadent high culture[s] dancing at the brink of an abyss. In the champagne haze of Victor's party the 1990s and 1890s become one, just as the '70s and the '20s met in one evening at the Overlook Hotel." Kubrick had always been interested in questions of class and wealth—not to mention the abyss into which the world is ready to fall—and these interests infuse his last film. He had always been interested in Freud and sexuality, in the uncanny, in the possibilities of painterly compositions in his films, in the turmoil of the male unconscious. He found it in Schnitzler, his cohorts, and their milieu, awaiting a final spark that was quite long in coming.

Max Ophüls and Schnitzler

Max Ophüls was a direct, cinematic influence, paralleling Schnitzler. Ophüls, one of the few directors whom Kubrick continually mentioned as an impact on his own work, had made films from two of Schnitzler's plays, *Liebelei* (1933) and *Reigen* (*La*

Ronde, 1950). Were he in New York at the time, Kubrick would likely have seen *La Ronde* in 1954, when the Supreme Court lifted New York state's ban on the film, which had been condemned for "immorality." It had already opened in Los Angeles in 1951, and Kubrick may have seen it there since at the time he was traveling back and forth between the two cities.

Ophüls was the maker of lavish period films marked by dynamic, perpetual camera movements that traced the sexual peccadillos of *La Belle Époque* and the details of his characters' every mood and gesture. *La Ronde*, based on Schnitzler's play, is a playful, self-reflexive work in which a master of ceremonies *cum* ringmaster leads the viewer through the affairs of a variety of lovers. Its lightheartedness masks a somewhat mordant view of intimacy or its absence that might well have appealed to Kubrick even this early in his career.

"I did very much like Max Ophüls's work," Kubrick wrote to Alexander Walker. "I loved his extravagant camera moves which seemed to go on and on forever in labyrinthine sets." It is at first glance a curious attraction, until we remind ourselves again of Kubrick's early affinity for the *fin de siècle*, the period beloved by Ophüls as well. Kubrick saw in Ophüls that same yearning for the churn and charm of the *belle époque* at the dawn of modernism that Kubrick himself seemingly felt for many years. In Ophüls as in Schnitzler are the tales of sexual misadventure, of infidelities and affairs, of human sexual foibles that Kubrick, perhaps indulging a precocious young adult desire, found attractive and challenging as cinematic material. What's most interesting is that he fought that desire until near the end of his career. In the early 1960s he was considering a "rethink version" of Ophüls's 1949 melodrama *The Reckless Moment* (which was filmed in Hollywood and starred James Mason) and, though nods to Ophüls show up here and there, particularly in *Paths of Glory* and *Barry Lyndon*, it is not until *Eyes Wide Shut* that Kubrick gives him his full attention.

What Kubrick never suppressed was the dynamic movement of Ophüls's camera, which is barely still for a moment, movement that goes, as Kubrick said, on and on. From Davey's nightmare in *Killer's Kiss*, where the camera flees through a city street printed in negative, through the opening shot of *Eyes Wide Shut*, as the camera gracefully follows Bill and Alice as they leave for the Ziegler's party, Kubrick's moving camera shots remain in the memory: the long sweep across the bus station when Johnny Clay brings his suitcase to a locker in *The Killing*; Col. Dax's walk through the trenches in *Paths of Glory*; Poole's jog around the circular interior of the *Discovery* in *2001: A Space Odyssey*; Alex's march through the record boutique in *A Clockwork Orange*; the suicidal march of the troops in *Barry Lyndon*; Danny's bicycle ride through the hallways of the Overlook Hotel in *The Shining*; Hartmann's stroll through the barracks, abusing his troops, in *Full Metal Jacket.* These are some of the bravura moving camera shots in Kubrick's films.

There are more subtle tracks, such as the mysterious lateral movement of the camera that precedes Jack emerging from the shadows of the Overlook as Wendy

reads his engrossing manuscript—"all work and no play"—or the circles around the inner sanctum of the orgy in *Eyes Wide Shut*. And there are innumerable yet even more subtle camera movements, all of which, large or small, demonstrate Kubrick's control over cinematic space and his creation of a dynamic imaginary world. Ophüls's camera movements may be passionately decorative filigrees; Kubrick's are stronger statements of spatial mastery.

For Ophüls, camera movement was mostly ornament. The febrile perfidy of the characters who populate his films, the intricate series of romantic and sexual combinations that shift throughout them, energize his camera's rhetorical intricacies, which in turn give his characters a sense of grace—not only graceful, which such movements certainly are, but bestowing the grace of a passionate cinema. For Ophüls, cinema was camera movement, the opposite of the stable, eye-level view that conventional cinema is made of; the opposite of filmmakers who depend not on the moving camera but solely on editing to construct their narratives. The lavishness of Ophüls served as a foil for the astringency of the Kubrick style, creating tension between his big, symmetrical compositions and sweeping tracking shots. Ophüls provided an aspirational style for Kubrick, and he would create a direct homage to the director's *The Earrings of Madame de . . .* (1953) in the dance sequence with Alice and the Hungarian early in *Eyes Wide Shut* (see Fig. 7.3).

Adapting Schnitzler

Kubrick needed that "spark" to push him into adaptation. Keep in mind that the only *major* works of fiction that Kubrick adapted were *Lolita* and *A Clockwork Orange*. The rest were relatively minor works, pulp fiction, wartime memoirs, a horror novel, or short stories in the case of *2001*. Kubrick's imagination needed a shove, something that resonated if not on the page, then with his own ways of thinking about the world cinematically, ways of thinking he might not have been aware of until sparked by something he read. Schnitzler resided in Kubrick's imagination for years until he understood how he could adapt *Traumnovelle* and could absorb everything that surrounded it and its origins clearly enough to finally spark it into a film that encompassed the two worlds.

Interestingly, Schnitzler himself became interested in film during his late 40s. His diary records regular visits to the cinema from 1908 onward. He was courted by many film companies and wrote many drafts of screenplays of his works that were never adapted. Siobhán Donovan believes that *Traumnovelle* is marked by Schnitzler's love of cinema. In fact, at the time of its original publication, the novella was considered for cinematic adaptation, including a brief interest by MGM. In 1930, Schnitzler wrote a fragmentary screenplay based on *Traumnovelle* as part of an unrealized plan to have G. W. Pabst adapt it to a film. The screenplay ends with Fridolin's visit to the costume shop. Schnitzler's screenplay bore a great resemblance

to his novella, just as Nabokov's adaptation of *Lolita* that he made for Kubrick to film in the early 1960s strongly resembled his book.

There is no available evidence that Kubrick read Schnitzler's screenplay. Nor is it clear whether Frederic Raphael, who eventually wrote the initial scripts for *Eyes Wide Shut*, did either. In any case, Schnitzler's screenplay was little known, in German, untranslated, and only a fragment of the full novella. Jan Harlan, who translated the original novella for Kubrick when they could not source the rights to the translation after optioning the rights to the novella from Fischer Verlag, says Kubrick did not see this partial screenplay. Andreas Conrad, however, suggests that Kubrick had access to it via Schnitzler's grandson, Peter: "there is some evidence that Kubrick, in preparing his film, drew on the scenic treatment that Schnitzler himself had already made for Pabst." As to what that "evidence" is we do not know, but Kubrick's finished film and Schnitzler's screenplay do share some similarities, both having an opulent ball at their respective openings.

The novella was later adapted by Austrian television in a 1969 film directed by Wolfgang Glück. Again, we do not know if Kubrick saw it (although Conrad suggests he did ask to view it). *Traumnovelle* was later adapted for Italian television as *Ad un passo dall'aurora* [*One Step from the Dawn*] in 1989. Yet again there is no evidence that Kubrick had seen it.

Letting Schnitzler linger, Kubrick's interest turned to other Viennese writers. When *The Killing* wrapped in 1956, he and James B. Harris worked on adapting Zweig's 1913 novella *Burning Secret*, his "sardonic Freudian account of sexual infidelity." Originally published as *Brennendes Geheimnis* in 1911, it is told from the perspective of a 12-year-old Jewish boy whose married, upper-middle-class Jewish mother is the object of seduction by a suave gentile baron who befriends him in an Austrian holiday spa resort as a means of gaining access to her. Zweig describes the baron as a "*Frauenjäger*," which is literally translated as "a hunter of women." The seducer in *Burning Secret* might well may have stayed in Kubrick's mind to provide the template for Victor Ziegler and Sandor Szavost in *Eyes Wide Shut*, characters who do not appear in *Traumnovelle*. Kubrick commissioned Greenwich Village novelist Calder Willingham (who would work on the screenplay for *Paths of Glory*) to write a script for the film.

Kubrick worked on the adaptation with Willingham and, according to Harris, "it took quite some time to develop the *Burning Secret* script." Together, Kubrick and Willingham set about transforming the *Burning Secret* novella. They had to update it from its 1911 Austrian spa setting and to transform the Germanic dialogue into something recognisably American. They also had to turn it into a filmable script. It had already been done in 1933 by Robert Siodmak, a director who Kubrick admired and whose influence can be detected in his first three films. But the Kubrick-Willingham screenplay bore little resemblance to that film (which Nazi propaganda minister Joseph Goebbels decried). Harris found Zweig's story "very weak [. . .] it's a one-line joke, so to speak, and I wasn't in favor even developing it, but Kubrick

was insistent on it. I think he had a great appreciation for Stefan Zweig." Perhaps he was again inspired by Ophüls, who, during his time in Hollywood, had adapted Zweig's *Letter from an Unknown Woman* (1948). While a script of *Burning Secret* was completed, it never came to fruition when MGM, the studio Kubrick was working with at the time, canceled the project.

The recently rediscovered screenplay, however, provides some clues to how Kubrick would later adapt Schnitzler. It was not to be a straightforward adaptation of *Burning Secret* as Andrew Birkin would do in 1988. Kubrick and Willingham updated the setting, characters, and dialogue by relocating the story from a *fin-de-siècle* spa to a place they renamed as the Bedford Forrest Hotel in the Appalachians in the American South in the mid-1950s. The bored baron becomes a more mundane insurance salesman, Richard Hunt (his name echoes Zweig's description of the Baron as a "hunter of women") from Philadelphia, supported by the largesse of his elderly aunt. Edgar becomes Edward "Eddie" Harrison. His "Mama" becomes Virginia. As befitting the 1950s in Hollywood, and Kubrick's signature practice, any trace of Jewishness is removed. Like *Traumnovelle, Burning Secret* and its themes of forbidden sexuality was never forgotten.

Around this time, Kubrick wanted to adapt Schnitzler's "Death of a Bachelor." Harris discussed the story many times with Kubrick, because "that was our favorite of all the Zweig and Schnitzler and everything." However, they never purchased the rights, possibly because its brevity made it too difficult to adapt. Kubrick subsequently commissioned Willingham to write an original story about an unfaithful wife, possibly as an alternative to *Burning Secret* and "Death of a Bachelor." Nothing came of that as well.

Shortly after its publication in English in 1957, Kubrick and Harris had read *Lolita*, a novel that bore some commonalities with Schnitzler. They were excited to adapt it. Nabokov's novel about an older man's obsession with a 12-year-old nymphet contains two episodes that have parallels in *Traumnovelle*. The first is Schnitzler's description of Fridolin's lust for "a young girl, possibly fifteen years old, with loose, blonde hair hanging over her shoulders and on one side over her delicate breast. [. . .] All at once, however, she smiled, smiled marvelously. Her eyes welcomed me, beckoned to me, and at the same time slightly mocked me, as she glanced at the strip of water between us. Then she stretched her young and slender body, glad of her beauty, and proudly and sweetly stirred by obvious admiration." The second is the episode in the costume shop where Gibisier's (Milich in the film) daughter accosts Fridolin: "a young and charming girl, still almost a child, wearing a Pierrette's costume, wriggled out from under the table and ran along the passage to Fridolin who caught her in his arms. [. . .] The child pressed against Fridolin, as though sure of protection. Her little oval face was covered with powder and several beauty spots, and a fragrance of roses and powder arose from her delicate breasts. There was a smile of impish desire in her eyes." In a late version of the *Eyes Wide Shut* screenplay, Milich's daughter is described as about 14, close to the object of

Humbert Humbert's lust. In the film, as played by Leelee Sobieski, she could be the Lolita who, in the novel, was too young to pass the censors back in the early 1960s.

Other events intervened. In 1957, Kubrick left Ruth Sobotka, and Los Angeles, to make *Paths of Glory* with Kirk Douglas in Germany. This World War I movie could not be more different from *Traumnovelle*, but Kubrick's second combat film, with its dramatic tracking shots through the trenches and graceful indoor camerawork, does owe something to the influence of Ophüls. *Paths of Gory* is a largely homosocial film, focusing as it does on the misery of troops during World War I. But even in this milieu, repressed sexuality rears up as Col. Paris (Ralph Meeker), one of the men sentenced to face a firing squad, suddenly blurts out: "It just occurred to me . . . funny thing . . . I haven't had one sexual thought since the court martial . . .pretty extraordinary." The soldiers' anger and repression are released at film's end when a captured German singer at whom they have been wolf whistling and jeering reduces them to childlike weeping.

While shooting the film, Kubrick met the woman who was to become his third and last wife. Kubrick had seen Susanne Christiane on German television and hired her over the phone for the part of the singer in *Paths of Glory*. The circumstances of their face-to-face meeting uncannily echo Fridolin's in *Traumnovelle*. They met in person, Christiane recalls, at "an enormous masked ball where I was performing. He was the only one without a costume. He was quite baffled." Kubrick's marriage to Christiane might have very briefly diverted his thoughts from stories of marital infidelity.

In 1958, through an introduction by his childhood friend Alex Singer, Kubrick approached *Village Voice* cartoonist Jules Feiffer as a possible collaborator on an adaptation of *Traumnovelle*. Kubrick had already registered the title *Sick, Sick, Sick*, borrowed from Feiffer's newly published collection of comic strips, which explored characters stuck between frustrated love and desire in Greenwich Village, while also commenting on contemporary politics. Kubrick wrote to Feiffer expressing "unqualified admiration for the scenic structure of your 'strips' and the eminently speakable and funny dialog." He wished to further "our contacts with an eye toward doing a film along the moods and themes you have so brilliantly accomplished."

Kubrick told Feiffer that he wanted to collaborate on a screenplay based on *Traumnovelle* or another Schnitzler story. "I have always been interested in doing a modern love story with backgrounds of the Ivy League, Park Avenue, and Greenwich Village," Kubrick wrote to Feiffer, "much in the same mood and feeling as some of Arthur Schnitzlers [*sic*] works. Gaiety, charm, humor and excitement on the surface, concealing a fundamentally cynical and ironic sense of tragedy beneath the surface. Having spent my youth in the Village and having been on the fringe of the other two genres during my days on *Look*, I feel they represent the ideal chance to do something along the lines presented. The people are free (for the most part) of the drudgery of the problems of existence and can concern themselves with 'getting kicks' out of life. The atmospheres have charm and gaiety, as well as falseness." "Charm and gaiety"

are qualities not usually associated with Kubrick's films, and few of his characters "get kicks" out of life—though they might be kicked by it. Clearly at this point in his young career, the Viennese offered something brighter than the work that was occupying him at the time. Kubrick would have to dig into Schnitzler's darkness before he could see something approaching optimism. As to Feiffer, he was invited to Los Angeles, and Harris remembers "entertaining him when I was living at the beach in Santa Monica." Again, nothing came of those meetings.

Reenter Kirk Douglas. The star of *Paths of Glory*, as well as producer and star of *Spartacus*, invited Kubrick to direct the sword-and-sandal epic after firing its first director, Anthony Mann. The result was wholesome, depicting the delicate, all-but-chaste love between Spartacus and Varinia under the leering eyes of Batiatus and Marcellus. But even then, Kubrick managed to slip in material that focused on the debauched, libertine, all-consuming tastes and appetites of the Romans, whether for men, women, boys, food, or wine, and included in its precensored version the homoerotic desires of Crassus toward his body slave Antoninus. *Spartacus* was political as well—it could hardly help but being so given its writers. But its politics were muted beneath the spectacle of Hollywood's ancient Rome.

What is more, if Douglas is to be believed, it was *he* who indirectly introduced Kubrick to *Traumnovelle* around 1959:

> When we were having problems on *Spartacus*, I once took him with me to one of my regular appointments with Dr. Herbert Kupper, my psychiatrist. In those days, it wasn't uncommon to use your therapy visits to help work out specific problems—and Stanley and I had more than a few issues that could use a professional referee. I can't tell you that it helped our working relationship—but Dr. Kupper did make one suggestion to Stanley that had a tangible impact in his life. He recommended a book—a 1926 German novella, *Traumnovelle* by Arthur Schnitzler—that he thought would make a good movie.

The relationship between Douglas and Kubrick on the set of *Spartacus* was indeed fraught, and in his autobiography, Douglas later referred to Kubrick as "a talented shit." The meeting with Douglas's psychiatrist may have been an act of desperation, the offer of *Traumnovelle* prescient and redundant. But then again it may have been entirely apocryphal.

Yet, around May 1959, Kubrick invited Schnitzler's grandson, Peter, to spend a day on the set of *Spartacus*. Kubrick and Schnitzler chatted about his grandfather's work and Kubrick mentioned his interest in adapting some of that work into a film and acquiring "motion picture rights, etc." Schnitzler later wrote, "I am excited at your interest in, and ideas about, my grandfather's work and I hope that something comes of it." He then mentions notebooks belonging to Arthur Schnitzler that he will send to Kubrick. We don't know if these were ever sent or received.

In June 1959, Harris and Kubrick's thoughts turned to another Schnitzler- and *Lolita*-like novel, continuing what Ciment considered Kubrick's "vision of love": "deviance, non-reciprocity, aggression, or an absence of feeling and physical rapport." They registered with the Motion Picture Association of America (MPAA) Nabokov's *Laughter in the Dark*, a novel published in Russian as *Kamera Obskura* (1933), translated into English in 1935 by Winifred Roy, and then again by Nabokov himself and republished in 1961. *Laughter in the Dark* dealt with a similar theme as the later *Lolita*: an older man's fatal obsession for a much younger girl who ends up deserting and betraying him. It revolves around an artist, Albinus, who is sexually infatuated with a teenager but ignorant of her true nature—she is only using him for fame and his fortune. His infatuation leads to his eventual blindness (eyes wide shut?) and death. One episode, in particular, seems to have left a lasting image in Kubrick's imagination:

> She had very little money left. In her distress she went to a dance hall as abandoned damsels do in films. Two Japanese gentlemen accosted her and, as she had taken more cocktails than were good for her, she agreed to spend the night with them. Next morning she demanded two hundred marks. The Japanese gentlemen gave her three fifty in small change and bustled her out . . .

Those "Japanese gentlemen" would turn up having a threesome with Milich's young daughter in *Eyes Wide Shut*. Although Harris remembers they bought *Laughter in the Dark* only as a protection for *Lolita*, documents in the Kubrick Archive reveal a fair amount of work on the property: there is a scene-by-scene treatment written by Carlo Fiore and a later treatment and script by Kubrick himself. Significantly, Kubrick's script provided the template for *Eyes Wide Shut*, as Kubrick translated Nabokov's novel from Berlin to contemporary Manhattan, as the opening of the script suggests: "Titles over shots of New York establishing end of the working day. 6 P.M. Street lights going on, people going home, etc." *Laughter in the Dark* never went into production.

But Schnitzler continued on Kubrick's mind. An interview in 1960 suggests Kubrick's ongoing interest in updating Schnitzler. He told *The Observer* newspaper, "I know I would like to make a film that gave a feeling of the times—a contemporary story that really gave a feeling of the times, psychologically, sexually, politically, personally. I would like to make that much more than anything else. And it's probably going to be the hardest film to make." That same year, in an interview with Robert Emmett Ginna for *Horizon* magazine, he continued expressing his affinity for the Viennese author. Kubrick described him as "one of the most underrated authors of the twentieth century." "This surface of gaiety and vitality, superficiality and gloss, through which you penetrate for yourself to start getting your bearings as to the true nature of people and situations." He continued: "His plays are, to me, masterpieces

of dramatic writing" and "I think he's one of the most underrated writers of the 20th century; probably because he didn't deal with things that are obviously full of social significance, he has been ignored. I know that, for my part, it's difficult to find any writer who understood the human soul more truthfully, and who had a more profound insight into the way people think, act, and really are, and who also had a somewhat all-seeing point of view—sympathetic, if somewhat cynical." When Ginna asked Kubrick what he would do beyond *Lolita*, he replied, "In recent years, unfortunately, with the exception of Arthur Schnitzler and a few other writers—I haven't read too much fiction" before saying, "there are a couple of stories, which I can't mention because I haven't bought them yet, of Arthur Schnitzler."

Kubrick briefly considered a number of other projects in a similar vein: Roger Vailland's *La Fête* (1960), an autobiographical story of a libertine hunting for pleasure; Edward Adler's *Notes on a Dark Street* (1961), a collection of nightmarish but life-affirming sketches of life among the extremely poor on New York's East Side; and *Three of a Kind*, an "unusually daring" and suggestive television series recounting the sexual adventures of three men and "as many [women] as leaves on the trees."

Instead, Harris and Kubrick decided to push on with their adaptation of *Lolita*. Production Code restrictions meant Kubrick's treatment of sex was heavily censored through the 1950s and 1960s. Nonetheless, this did not dampen his fascination with sexuality and its discontents. In a cat-and-mouse game with the American and British censors who paid close attention to the script, Harris cleverly gained their cooperation. Some of Nabokov's more salacious elements—wife swapping, anal sex, orgies, and pornographic films—did not quite make it into the movie, and Lolita's age was bumped up to slightly more than nymphet status. Kubrick decided to merge the erotic into the comic and both into an uncanny ironic mode in which Humbert Humbert becomes the victim of his desires and is undone first by his vicious double, Clare Quilty, and then ultimately by Lolita's desires for marital domesticity. Indeed, the skewed domesticity of *Lolita* forms some of the roots for *Eyes Wide Shut*. In a circularity reminiscent of Schnitzler's *Reigen* (*La Ronde*), Charlotte Haze loves Humbert who does not love her. Humbert loves Lolita who does not love him. Lolita loves Quilty who does not love her. And Richard loves Lolita but she does not love him. Humbert, like Bill Harford, is doomed to wander fruitlessly, driven by his imagination, lusts, and frustrations, moving in circles of lust and revenge.

Traumnovelle, or at least its sexual components, remained on his mind after he completed *Lolita*. Tom Cruise told Roger Ebert, "When he first wanted to do it [*Eyes Wide Shut*], it was after *Lolita* and Christianne [*sic*] told me she said, 'Don't . . . oh, please don't . . . not now. We're so young. Let's not go through this right now.' They were young in their marriage, and so he put it off and put it off." Nicole Kidman adds, "Stanley was frightened of making the movie when he first read the novel years ago. Back then, his wife said, 'Please don't make this now at this stage of our

marriage.'" Exploring the darkness of marital relations was perhaps too soon to be appropriate for their young relationship. Instead, Kubrick pushed on with his project about a nuclear holocaust.

Following the completion of *Dr. Strangelove*, in the mid-1960s, Kubrick was still interested in properties of a sexual nature. Around this time, he considered adapting Rosalind Erskine's *Passion Flower Hotel*, a 1962 novel about some enterprising boarding school girls who sell sexual services to the neighboring boys' school. "We talked very strongly about doing that film," Harris remembers, "so we decided . . . maybe one more together!" But they failed to make a deal with the owner of the rights and the project never came to fruition.

While working on *Dr. Strangelove*, Kubrick and Terry Southern, who had collaborated on the movie, discussed the possibility of a major Hollywood director making a big-budget hardcore pornographic film with high production values. Although this never materialized, the ideas ended up in Southern's 1970 novel *Blue Movie*, which Kubrick pushed him to write, and which was dedicated to "the great Stanley K." Southern sent drafts of it to Kubrick at the end of 1969 and the beginning of 1970. When Christiane read the galley proofs, she told him, "Stanley, if you do this I'll never speak to you again." Frederic Raphael suspects that *Blue Movie* was "partly behind" *Eyes Wide Shut*, where the dreams of a film about sexuality and its discontents would be realized.

Then, from 1964 to 1968, Kubrick made *2001*. In this aseptic world, where even the desexualized humans are seemingly bodies devoid of sexual organs, Kubrick inserted an astral image of sexuality as the spermatozoon-shaped *Discovery* inseminates the universe. Some have even seen HAL as a jealous homosexual lover, who wishes to interfere with the camaraderie of Poole and Bowman, and whose unrequited love ends up in his dismantling. HAL can also be seen as the jealous parent who is sensitive to the superior knowledge he holds over everyone and everything in the journey to Jupiter and beyond the infinite. He is what Freud might call "polymorphous perverse."

Starts and Stops

Being fascinated by Schnitzler was one thing, but actually getting the rights to the work and turning it into a script was another. There is uncertainty as to when Kubrick procured the rights to *Traumnovelle.* That he did own a copy in the mid-1960s is certain because it is listed in an inventory of his apartment. Kubrick's biographer LoBrutto claims Kubrick only read the novel for the first time in 1968, and only then expressed an interest in adapting it. But this must certainly have been a re-read, because, as we've seen, all the evidence indicates that he was acquainted with it much earlier. But when exactly did he have the rights? One account is that, while finishing editing *2001*, Kubrick asked the young *Time* magazine film critic

and screenwriter Jay Cocks to acquire the novel, as a front, in the belief that Cocks would get the rights much more cheaply than could a world-renowned filmmaker. Cocks secured the rights, which he then sold to Kubrick, in perpetuity, for one dollar. "Stanley was using me as a beard to buy the book, so they wouldn't stick him up," he stated. A handwritten file card in the archives, dated May 22, 1968, appears to back up some of this claim: "*Rhapsody* . . . Jay Cocks' agent says $40,000 but obviously high."

But there is an alternative version. Christiane Kubrick told Nick James of *Sight and Sound* that, after *2001,* Kubrick was developing *Traumnovelle* for filming. He asked her to read it in 1968 (which would be later than the time she read it suggested by Tom Cruise) when he was looking for a new project. She recounted to Richard Schickel how she "remembers not caring greatly for it at the time, probably because she had become 'allergic to psychiatric conversations.'" But Kubrick "took the passion for their arguments about the 'dream story' as evidence that material so stirring must be worth doing." According to Kubrick's eldest daughter, Katharina: "He obviously thought that it was a subject matter close to anyone who's ever been in a relationship of whatever persuasion. I don't know what his intentions were, I know that he wanted to do it for over 30 years, and that when he first found the story he decided along with my mother that they weren't old enough or wise enough to deal with such a powerful subject matter."

Harlan says that, around Christmas 1969, Kubrick "fell in love" with the novel (was he not "in love" with it years ago?) and in 1970 he began to "concentrate" on it. In April, this version goes, he asked Harlan to acquire the rights. "In April 1970," Harlan says, "I entered into an option-purchase agreement with S. Fischer Verlag in Frankfurt to acquire the film rights to this novella. I entered into this contract in my name since Stanley did not want any publicity about his interest in this sexually charged story. The news might have been leaked and the press would have come up with all kinds of distracting speculations at a time when he wanted merely to think about whether this story could be turned into a screenplay." Harlan made a rough translation of Schnitzler's German text, and, according to Michael Herr and Tony Frewin, Kubrick subsequently bought up every copy of the 1971 reprint a couple of booksellers could find. Whoever is correct here is unknown, and, in the end, the fact of his longstanding interest in the story is what is important. It is certainly important to note that by the early 1970s, all the thinking about *Traumnovelle* was now being translated into the procedures necessary to turn it into a film.

At the exact same time, Kubrick was also actively pursuing his Napoleon project. Recall that, in 1970, he had told Gelmis that one of the things that attracted him to Napoleon was that his sex life was worthy of Schnitzler. So, even while concentrating on 18th- and early 19th-century France, Kubrick's thoughts were never very far away from *fin-de-siècle* Vienna. Indeed, his *Napoleon* script, on which he labored for years during the 1960s and early 1970s, "highlighted the protagonist's sex life in a

very explicit manner." This was, in part, because the relaxing of censorship allowed Kubrick more freedom in sexual matters. He told Gelmis, "There's been such a revolution in Hollywood's treatment of sex" since *Lolita*, complaining how "because of all the pressure of the Production Code and the Catholic Legion of Decency at the time, I believe I didn't sufficiently dramatize the erotic aspect of Humbert's relationship with Lolita [. . .] If I could do the film over again, I would have stressed the erotic component of their relationship with the same weight Nabokov did." Surely, this freedom also pushed him to consider adapting Schnitzler; the orgy scene, previously impossible, could now be rendered in much more detail—though in the end it too would run into censorship problems in the United States. Kubrick's *Napoleon* script never came to production.

A year later, in May 1971, Warner Bros. announced Kubrick's next project as *Rhapsody*, an adaptation of *Traumnovelle*. The *Los Angeles Herald Examiner* reported that Kubrick was to "write, produce and direct *Traumnovelle* in England for Warner Bros. release," describing it as "psychologically dramatic story of a doctor and his wife whose love is threatened by the revelation of their dreams. Filming is to start in the autumn." In June 1971, Kubrick told John Hofsess that his next film would be about Napoleon followed by "an adaptation of Arthur Schnitzler's *A Dream Novel*," and as early as December 1971, Kubrick may have been considering transposing Vienna to New York. Apparently, he also informed a French magazine that he planned to adapt *Traumnovelle* as a big-budget, big-cast porn film. Speaking to Bernard Weinraub of the *New York Times*, he said, "I would love to do a film in New York. I would like to capture some of the visual impressions I have of the Bronx and Manhattan. I love the city—at least I love the city that it used to be." A poignant statement, given that Kubrick would not be back to New York for the rest of his life. The "New York" of the film Kubrick finally made of *Traumnovelle* was created in the studio and on location in and around London, with some second unit work of actual New York streets edited in. The New York of *Eyes Wide Shut* is an expatriate's dream of the New York he once knew.

However, at this point, Kubrick told Ciment that he wasn't sure about how to properly adapt it. "When he spoke to me about *Rhapsody: A Dream Novel*, Schnitzler's novella, in the early seventies, he acknowledged that he was having problems adapting the third part of the book" and no further developments were made. Harlan recalls that "the complex layers of *Traumnovelle* defeated him."

After failing to develop a satisfactory screenplay Kubrick soon gave it up, turning instead to *A Clockwork Orange*. Seemingly at some distance from his Viennese obsession, the film's themes of sex and families, as well as its circular structure, chimed with Schnitzler's novella. Rape is a primary occupation of Alex and his droogs in *A Clockwork Orange*, a film whose frequent nudity, especially shots of topless women, gave it the feel of a softcore Russ Meyer porn film with high production values. Women are murdered, abused, raped, treated as objects with little concern as to their feelings. Perhaps only the closing scene suggests

fully consensual, mutually pleasurable, socially sanctioned lovemaking, but it is a masturbatory fantasy. Committing rape, fantasizing about Hebrew handmaidens in the Bible, or masturbating to Beethoven, Alex is a fully sexualized being, perhaps—at least for a while—the only uninhibited such character in Kubrick's films. He is pure, violent, sexual Id.

But as always Schnitzler and *Traumnovelle* remained on Kubrick's mind. "Schnitzler's novella," Jan Harlan insists, "was never forgotten." In 1972, following *A Clockwork Orange*, Kubrick's thoughts turned again to Vienna. Tony Frewin, Kubrick's longtime assistant, noted that, during this period, Kubrick met again with Peter Schnitzler. Kubrick explained to Ciment how *Traumnovelle* is "a difficult book to describe—what good book isn't? It explores the sexual ambivalence of a *happy marriage*, and it tries to equate the importance of sexual dreams and *might-have-beens* with reality."

Christiane Kubrick revealed that the theme of the novel was one that they "both talked about a great deal. He thought about it in many different ways. It used to come back over the years again and again as you see friends getting divorced and remarried and the topic would come up again and it had so many variations and so much serious thought to it that he knew one day he was going to make it." His second daughter, Anya, called *Eyes Wide Shut* "a very personal statement from my father. He felt very strongly about this subject and theme, and he honed down in it exactly the ideas, principles and moral philosophies he had lived by." This is the closest statement we have about the deeply personal relationship felt between Kubrick and the film he would make of *Traumnovelle*. What started many years ago as an intellectual attachment became Kubrick's most personal, possibly autobiographical, film.

But still the time was not quite right. With the failure of getting *Napoleon* made, Kubrick turned to *Barry Lyndon*, the stunning film that he made in place of the aborted Napoleon project, whose themes of adultery, social climbing, the hypocrisy of European aristocratic society, and dueling chimed with Schnitzler's work. Painted on a large canvas of carefully made compositions, subdued in tone, it concerns domesticity and its discontents. Barry is a reprobate, who spurns Lady Lyndon's love and traffics with whores. Unlike Alice, in *Eyes Wide Shut*, Lady Lyndon is not the cause of Barry's actions but the passive foil against which his behavior is mirrored. Unlike *Traumnovelle* and *Eyes Wide Shut*, the domestic is irretrievably destroyed. During the making of *Barry Lyndon*, there is correspondence about extending the option for making a film from *Traumnovelle*. Harlan had arranged for a one-year extension of his option to acquire the motion picture rights to the novella, at a cost of 5,000DM (approximately $1,500).

According to Christiane, "Stanley worked on the script [of *Traumnovelle*] on and off between other projects for many years." At this point, Kubrick was considering filming *Traumnovelle* in black and white, as a low-budget arthouse film, perhaps in the manner of *Lolita*. The film would take place in Dublin, influenced by

James Joyce's *Ulysses* and his short story "The Dead," or "mock New York" (using surrogate locations in Ireland and London), with Woody Allen in the lead, playing a middle-aged Jewish doctor. "It was always New York and present time," Harlan recalls. But Kubrick never spoke to Woody Allen, says Harlan. "I met Woody in New York and told him all this and he said that Stanley had never asked him. But I know that Stanley had him in mind and he was pretty sure that Woody would play the part, had this become a project—it's a great part and the two would have harmonised splendidly. Stanley loved Woody Allen's films—'particularly the early funny ones'."

In 1976, Kubrick was still attempting to adapt *Traumnovelle*. He wrote to Anthony Burgess, possibly with a view to asking him to adapt the story. "I am curious to know how you like the book. The theme and the character will speak for themselves. There is, I fear, a narrative anti-climax which I have not been able to improve without doing violence to what I believe were Schnitzler's ideas—but I am not a writer, merely an adapter, at best. I believe everything in the book would be more interesting anyway if it were set in a contemporary situation. Anyway—if you can give me a ring (transfer charges) when you have had a chance to think about it, I should be extremely grateful." Burgess replied: "I have read the book and can see why you think a film can be made out of it—the opposition of dream and reality and yet the application of the same moral judgement to both is an interesting idea. Character in the book is non-existent and of course the translations obscure any literary merit the original style may have. I think the setting should be Schnitzler's own Vienna or perhaps [a] genuinely *fin-de-siècle* one, with the music drawn from Strauss's *Metamorphosen*, which I'm sure you know. The question is—do you want me to do anything about it? If so, how and when and for how much . . . I saw *Paths of Glory* for the tenth time when I was in Hollywood and consider it more than ever to be a masterpiece. Can a Schnitzler *drama* carry the same devastating load?"

Burgess, for his part, understood the inherent difficulties in Schnitzler's novella. Its characters are, in fact, monodimensional, and the English translation does not carry the nuances of the original German. It would be up to Kubrick and his screenwriters, and of course his actors, to give the characters substance; it would be up to Kubrick himself to find the way to give his film a "devastating load."

After the commercial failure of *Barry Lyndon* Kubrick turned to *The Shining*. Like *Traumnovelle* and *Barry Lyndon, The Shining* concerns domesticity and its discontents. The domestic scene also comes apart in *The Shining*, which is more about the hatred the husband feels toward his wife and son than it is about marital love. In fact, its most explicit sexual images are of a lithe young woman who transforms into a decomposing old crone as Jack embraces her, and of a man dressed in an animal costume (whether it's a bear or dog isn't entirely clear) fellating another man. Jack may also be repressing some homosexual desire, given

that we see him flip through a copy of *Playgirl* magazine, mirroring a scene in *Dr. Strangelove* where Major Kong flips through *Playboy*, as he awaits his interview with manager Stuart Ullman (whom some have read as gay). Domesticity and sexuality are skewed.

The Shining, with its concentration on the disintegration of domesticity and the wayward, pathological insecurities of its male character, contains elements of *Traumnovelle*. Alexander Walker observes how in certain interviews around this time, Kubrick expressed his admiration for the novella. Indeed, Kubrick's annotated copy of *The Shining* contained the following scribblings:

> A HOTEL IS SEX-ORIENTED ROOMS, BEDS, PLACES TO GO. SLEEPY BOREDOM LEADS TO SEX. COULD A SCENE START LIKE THIS AND TURN INTO SOMETHING HORRIBLE? SHOULD JACK HAVE FANTASIES? SAY, A JEALOUS FANTASY OF WENDY IN BED WITH OTHERS. [. . .] A brief scene? RHAPSODY IDEA!! Plant early on an innocent admission by Wendy that she has "thoughts" but never has—never would be unfaithful. "What kind of thoughts." Sexy. Dreams. He could build on this in the hotel.

It is even rumored that all the hotel bedrooms were decorated with *fin-de-siècle* wallpaper and Kubrick did research on the work of Viennese architect Josef Hoffmann when designing the hotel.

As he was making *The Shining*, Kubrick gave a copy of *Traumnovelle* to Frewin, who often assisted the director in literary matters. What really appealed to Kubrick, said Frewin, "was the mystery, that there might be a world beyond our reach which we're not privy to." That same year, he talked about the story with Diane Johnson, his cowriter of *The Shining*. He had originally planned to adapt her novel *The Shadow Knows*, which had much in common with *Traumnovelle*, particularly in its Freudian elements. He suggested modeling the husband–wife relationship of the novel according to elements lifted from *Traumnovelle*. Johnson recalled, "*Rhapsody* must have been what Stanley read and gave to me as a thick Xerox." Johnson felt that because it dealt with "the fears and fantasies of the male psyche [. . .] it can be seen to go with *The Shining* [. . .] He was thinking of *Rhapsody* all that time before." "I didn't actually remember that we were talking about *Traumnovelle* so regularly in connection with this script; obviously we were and he did give it to me rather early on and said, What do you think of this?" Elsewhere, Johnson recalled,

> Kubrick had apparently shown *Dream Novel* to all the writers he had worked with, to friends, perhaps people at Warner Brothers. He had shown it to others since, over the years, apparently searching for the suggestion that would unlock for him something that drew but puzzled him. For one

> thing, he was not sure if this Freudian tale of eros, guilt, repression, and death was a comedy or a tragedy. (He leaned toward the comic and, I have heard, explored it with Steve Martin.) Talking to him about it, I remember thinking that the idea that it might be a comedy, clearly not Schnitzler's view, was a kind of resistance on his part to its erotic content. But perhaps that was not the element he found most unsettling.

Johnson's comment neatly sums up the conflicts that Kubrick wrestled with regarding the appropriate approach and tone that his adaptation should take. In the end, the film would be neither tragedy nor comedy, but a genre almost *sui generis*, borrowing some elements of family melodrama but exploring new territories of representing sexuality in the realm of dreams.

At this point Kubrick was continually making plans to make this film. At one point, in July 1979 while editing *The Shining*, he scribbled a note: "Neil Simon—Rhapsody," referring to the prolific New York Jewish playwright and screenwriter, author, among many others, of *The Odd Couple* (film adaptation in 1968) and *The Prisoner of Second Avenue* (1975). Around this same time, Kubrick did invite Steve Martin, who was in London doing his standup, to come to his house and discuss the possibility of starring in a film, despite the fact that Martin's only film role to date was in *The Jerk* (1979), a film that Kubrick loved. Kubrick had seen him on a television show and, as Martin recalls, "He pitched what became *Eyes Wide Shut*," an "enigmatic, beautiful book." Michael Herr recalls, "Stanley thought it would be perfect for Steve Martin." Kubrick continued thinking about the film and considering who might write the script. Other plans intervened.

With *The Shining* wrapped, Kubrick was searching around for his next project, possibly a war movie, possibly a film about the Holocaust. In 1981, Ioan Allen at Dolby Laboratories received a phone call from Kubrick. "Have you seen any recent movies that really explore today's relationships?" He recommended *Modern Romance* (1981) directed by Albert Brooks, who then briefly entered the picture, with Kubrick calling him to praise the movie, about a man who breaks up with his girlfriend and then obsessively tries to win her back. "This is the movie I've always wanted to make," he told Brooks, going so far as asking him for a look at his next script for the 1985 *Lost in America*. He also admired another film from 1985, Martin Scorsese's *After Hours*, with which *Eyes Wide Shut* has a passing resemblance.

Then, in January 1983, Kubrick passed *Traumnovelle* on to Terry Southern. He attached a note, saying, somewhat enigmatically, "Dear Terry—Rhapsody of a Dream novel (Traumnovelle = the German title). It was great talking to you and I look forward to our next conversation." Kubrick wrote to Southern again, regarding some draft scenes he did of *Rhapsody*, suggesting that the "protag[onist] might be into gyno [gynecology]." Southern replied:

> Regarding the fantastic cinematique [sic] potential of Rhapsody, I can only hope ("I trust, I pray!") that you were not put off by the hastily written . . . extremely sketchy . . . rudimentarily conceived . . . (ILL-ADVISED!!??) mere indication of a possible scene wherein the physician-hubby is a grand gyno. Please recall, Stanley, it was your very own—repeat, "your very own"—notion that the protag might be into gyno (and for darn good reason!!!) (Letter follows.)
>
> Anyway, I can hardly believe that you didn't get a chuckle from her line (delivered with a glance of dark regard): ". . . and I suppose you've known many such women . . . 'hooded-clit women.'"
>
> Stanley, I've gone over the story myriad times now—and have plenty of good ideas, boffo and otherwise MEGA-B.O, if you get my drift. Perhaps if I sent you some more fully developed scenes, it would help persuade you.
>
> As for "persuading" the so-called powers-that-be to okay and green-light/fast-lane my services, it occurred to me that you might say (when they ask "What's he done lately?") you could say: "Well, I just read a terrific script that he did for James Harris", and thus, to that hopeful end, have enclosed same—with, of course, Jimmy B's blessing to do so. Will you please give it the benefit of your internationally famous "Big Stan's Fair Shake", in a quiet well-lighted room?
>
> God bless, Stan, and all the best.
>
> Yrs in haste (& high anxiety),
>
> Terry
>
> P.S.: Naturally, it is not as amusing (award-winning, smash B.O. potench. Etc., etc.) as ours could be . . . but all who have read deem it ultra-fab. Check it out, Stan, I beg of you.

The scene that Southern had drafted involves a dialogue between a married couple, Brian Forbes, a gynecologist, and his wife Cynthia. Southern sets the scene as follows: "a possible exchange (after they've returned from an evening out, but *before* she lays her heavy 'ready-to-give-you-up-for-the-boy-on-the-beach' reminiscence on him)." Brian and Cynthia discuss whether he has ever felt any attraction for any of his female patients. Brian recalls a female patient, aged 26 or 27, with "long blonde hair," he examined because she had (the aforementioned) "hooded clit" syndrome. Southern's proposed screenplay came to nothing, and Kubrick turned to other projects. But an echo of an attractive blonde patient in Bill's examining room and the leading questioning between husband and wife remained in *Eyes Wide Shut*.

According to Southern, Kubrick had notions that it could be played "as a sex comedy, but with a wild and somber streak running through it." Southern's son, Nile, states that "[a]fter reading it [*Rhapsody*], Terry challenged Stanley to 'go the comedy route.'" In his letter to Kubrick, says Nile, "Terry was implying, 'Let's do

that *Strangelove* thing again. I'll be in top form writing the most outrageous lines, just tell me what the basic situation is." It seems that thinking about *Traumnovelle* suddenly morphed more directly into a comedy, not unlike the metamorphosis of *Dr. Strangelove*. But "the kind of tomfoolery" that Southern produced, suggests Southern biographer Lee Hill, "sabotaged Southern's chances of getting Kubrick to seriously consider him as a collaborator on this project." There would be no "MEGA B.-O." elements in *Eyes Wide Shut*, certainly not the farce Southern had in mind. Kubrick ultimately solved the tension between the comic and the erotic by subduing both. There are humorous moments in *Eyes Wide Shut*—the episodes with Milich and his daughter, for example—but certainly not between its two central characters. The erotic would be a quiet current running through the film, too quiet for many viewers who expected sex rather than eroticism.

Nothing more happened, however, as Kubrick was busy with *Full Metal Jacket*. After that movie wrapped, Frewin put Kubrick in touch with Gershon Legman, a Beat writer who edited the short-lived *Neurotica* magazine, every issue of which Kubrick had bought and read. Legman was an expert on Europe's sexual history, having published extensively on the origin and function of the dirty joke. Legman gave Kubrick a great deal of background on Schnitzler and the secret sexual history of *fin-de-siècle* Vienna, recalls Frewin. In the late 1980s, and continuing into the early 1990s, Kubrick also consulted with J. P. Stern (1920–1991), an authority on German literature, who had published books on Kafka, Nietzsche, and Schnitzler.

Around that same time, Kubrick contacted author David Cornwell (aka John Le Carré). He admired his novels and invited him for a private screening of *Full Metal Jacket* at Shepperton Studios, followed by supper, during which he talked about *Traumnovelle* and wondered if he would be interested in adapting it. (Le Carré's biographer, Adam Sisman, suggests the meeting happened circa 1980, but Le Carré says it happened circa 1986/87.) Former Warner Bros. president John Calley recalled how Kubrick "thought Cornwell was the greatest dialogue writer. They had endless meetings about it, and David realized that he would never be able to subordinate his stuff to Stanley's stuff, so he decided not to do it, but they admired each other tremendously."

Cornwell describes it differently. He was walking the grounds of the Kubrick estate:

> Pursued by dogs but no cats, Kubrick and I stroll the grounds while at his request I pontificate on how Schnitzler's novella might be adapted to the big screen. Its eroticism, I suggest, is greatly intensified by inhibition and class snobbery. Vienna of the twenties may have been a hive of sexual license, but it was also a hive of social and religious bigotry, chronic anti-Semitism and prejudice. Anyone moving in Viennese society—for example, our young hero, the sex-obsessed medical doctor—flouted its

> conventions at his peril. Our hero's erotic journey, beginning with his incapacity to make love to his beautiful young wife and culminating in his frustrated attempt to take part in an orgy at the house of an Austrian nobleman, was fraught with social as well as physical danger.

Cornwell makes perhaps the best case for *Traumnovelle* we can find. He gives voice to what must have been Kubrick's own enthusiasm for the potential adaptation. Cornwell warms to the task, arguing how the film must "recreate this repressive atmosphere." "How do we do that?" Kubrick asks. Cornwell recounts the exchange that followed:

> Well, Stanley, I've thought about this, and I believe our best bet is: go for a medieval walled city or country town that is visually confining.
>
> No reaction.
>
> Like Avignon, for instance—or Wells in Somerset. High wall—battlements—narrow streets—dark doorways.
>
> No reaction.
>
> An ecclesiastical city, Stanley, maybe Catholic like Schnitzler's Vienna, why not? With a bishop's palace, a monastery and a theological college. Handsome young men in religious gear sweeping young nuns with their eyes not quite averted. Church bells resounding. We can practically *smell* the incense, Stanley.
>
> Is he listening to me? Is he mesmerized, or bored stiff?
>
> And the grand ladies of the town, Stanley—pious as hell on the surface, and so skilled at dissembling that when you're invited to dinner at the bishop's palace you don't know whether you were screwing the lady on your right at last night's orgy, or she was at home saying prayers with her children.
>
> My aria complete, and I not a little pleased with myself, we walk for a stretch in silence. Even the dogs, it seems to me, are quietly relishing my eloquence. At length, Stanley speaks.
>
> "I think we'll set it in New York," he says, and we all set course for the house.

And that was the end of Cornwell's involvement in the project. But his suggestion of an air of repressive medieval monasticism made it into the movie's orgy sequence, which captured and expanded upon Schnitzler's description of ecclesiastical revelers, monks and nuns in masks, and, if not church bells, certainly strange religious music.

During the same period, Kubrick tried to interest Herr, who had collaborated on *Full Metal Jacket*, in *Traumnovelle*. "His idea for it in those days was always as a sex comedy. He'd talked about this book with a lot of people, David Cornwell

and Diane Johnson among them, and since then David and Diane and I later talked about it among ourselves." Herr described *Traumnovelle* as

> . . . the full, excruciating flowering of a voluptuous and self-consciously decadent time and place, a shocking and dangerous story about sex and sexual obsession and the suffering of sex. In its pitiless view of love, marriage, and desire, made all the more disturbing by the suggestion that either all of it, or maybe some of it, or possibly none of it is a dream, it intrudes on the concealed roots of Western erotic life like a laser, suggesting discreetly, from behind its dream cover, things that are seldom even privately acknowledged, and *never* spoken of in daylight.

Herr understood the intricacies of Schnitzler's story, and at a late point in the script's development, Kubrick would invite him to help. Herr refused, but surely their conversations helped fashion Kubrick's thinking about his adaptation.

In the period after *Full Metal Jacket*, Kubrick was busy on several other projects. He was adapting Louis Begley's Holocaust-era novel *Wartime Lies* for a film to be called *Aryan Papers*, for which he did prodigious research, as well as a Brian Aldiss short story "Super-Toys Last All Summer Long" as *A.I.: Artificial Intelligence*. Yet another was *Eric Brighteyes*, H. Rider Haggard's Norse saga, which Kubrick had been working on since the early eighties. Kubrick dropped *Aryan Papers* allegedly because Steven Spielberg's *Schindler's List* had appeared in 1993, and Kubrick, at Warner Bros.'s prompting, felt that two Holocaust stories could not coexist. As for *A.I.*, Kubrick believed current computer graphics were not up to the task of creating the imaginary spaces that Kubrick and Fangorn (Chris Baker), whom he had hired to storyboard some of the scenes, had imagined. More to the point, the inherent sentimentality of a robot child who falls in love with his flesh-and-blood mother had a vein of sentimentality that Kubrick could not wring from the various screenplays he commissioned. He decided that Spielberg, with whom Kubrick had become quite friendly, would be the one to direct it, with Kubrick producing. Kubrick's suggestion that Spielberg install a fax machine in his bedroom—fax and phone being his favored means of communication—put Spielberg off. He ultimately directed from his own screenplay after Kubrick's death, with Harlan as one of the film's executive producers and some of Baker's designs finding their way into a very Spielbergian film (released in 2001). *A.I.* remained on Kubrick's mind, however, even as he was making *Eyes Wide Shut*, as did *Eric Brighteyes*, which "stood a good chance of being Stanley's next film," said Frewin.

"And so, finally . . ."

"And so," says Harlan, "finally, he was ready to face *Traumnovelle*. It was as if he had had to work through all the previous finished and unfinished projects to arrive at

the point where he could make this most difficult film of his career and life." Perhaps Christiane had finally overcome her objections to making the film. "It was good that it took so long," says Christiane. "By the time he was an old man he was in a far better position to make a film about the ultimate topic." She added elsewhere, "I think it was a very good film for an older person to make with quite a lot of hindsight and you become softer and more honest with yourself as you grow up and I think that Stanley was much more pessimistic, much more cynical as a young man. Most of us become nicer as we grow older, even more mellowed and he was certainly more optimistic than I sometimes was."

Perhaps it was only by the 1990s that Kubrick felt the time was right to put such a tale on screen. Paul Verhoeven's erotic and explicit thriller *Basic Instinct* (1992), which contained a much freeze-framed and titillating scene, was a smash hit, defining the erotic thriller genre as one of the most profitable genres of the decade, initiating a flood of imitations. In 1997, Adrian Lynne directed a version of *Lolita* that was much more explicit than Kubrick's many years earlier. When *Eyes Wide Shut* was eventually released, "representation of sex in non-pornographic films had started to be pushed to unprecedented limits both in Hollywood, and, especially in Europe." This included *Sitcom* (1997), *The Idiots* (*Idioterne*, 1998), *Romance* (1999), *Pola X* (1999), *Baise-moi* (2000), *A ma soeur* (2001), *Intimacy* (2001), *Lucia y el sexo* (2001), and *Nine Songs* (2004). But even given this greater license, Kubrick's film got into trouble with the MPAA ratings system, which demanded digital insertions to block out the more explicit images in the orgy sequence.

Maybe other factors were pressing on him. Kubrick's life was beginning to wear down. There were domestic problems. His daughter, Vivian, left for America in 1994, eventually joining Scientology and beginning the process of disconnection from her family that the Church demanded of its adherents, events that were a blow to Kubrick's lasting affection for his family. What's more, his health was failing. But he pushed on with the film that was to become *Eyes Wide Shut*. He continued to consider several writers to do the script, including the American playwright David Mamet, whose work he admired. In 1993, while working on *A.I.*, he had scribbled a note to himself: "David Mamet—Rhapsody." (Later, in 1995 it was reported that Mamet had been working on a *Lolita* screenplay.) Over the summer of 1994, Candia McWilliam was approached to do some preliminary work on the screenplay. He kept the author and identity of the text a secret from her; she recalled, "He wanted me to guess by whom it was and by two days in I did but I didn't want to spoil the fun so we did a little bit of speculation and then he said who did you really think it was by." She continued, "The story at that point was clearly about the mutual manipulation of jealousy which is torture. It's what we can do to one another in the most intimately painful way and it's clearly quite obvious if you're dealing with erotic entanglement there is a compulsion to hurt that lies very close to intense involvement." The exact nature of the work that McWilliam did on the screenplay is unknown. Given that no extant version of her work is known to exist, it was more likely no more than just another discussion.

Kubrick eventually settled on Frederic Raphael as the screenwriter for *Eyes Wide Shut*, like him an American Jew who had settled in England. They had first met at a dinner party in 1972, hosted by director Stanley Donen (recall that Kubrick used the theme tune from Donen's 1952 *Singin' in the Rain* in his *A Clockwork Orange*). Raphael recalled that Kubrick's initial approach took place over the spring and summer of 1994 and, like so many Kubrick collaborations, it started with a phone call. This began the next struggle to get *Traumnovelle* into production, the protracted, sometimes painful (for both parties) process of getting a workable screenplay.

2

The Jewish Tailor

Writing the Screenplay of Eyes Wide Shut

We have two essential sources to help us understand the process of writing the screenplay for *Eyes Wide Shut*. One is Frederic Raphael's memoir of working with Stanley Kubrick, *Eyes Wide Open*. The other is the various versions of the screenplay, annotated in Kubrick's hand, on deposit in the Kubrick Archive. The first presents us with a filtered view by someone who was less than satisfied with the working relationship, the second an insight into how the director moved the script to film. Because of Raphael's rancor and discomfort with the process, it is easy to set him up as the victim or even the villain of the drama that writing the screenplay became. This would be a mistake. Raphael, based on his long experience as a writer of novels and films, was unprepared for the kind of demands Kubrick put on him, indeed for the very creative processes that Kubrick exercised and wanted his collaborators to follow.

Kubrick's Way

Kubrick was, in effect, his own studio. Beginning in the early 1970s, he had an executive producer, his brother-in-law Jan Harlan, and a small group of loyal assistants to whom he was loyal in turn and who therefore worked with him from film to film. But he tended to treat his writers and actors as if he were a big studio boss. He knew what he wanted from them, even though the *content* of what he wanted had to be revealed through multiple drafts of a script just as, when shooting, he needed multiple takes of a scene to reveal exactly what he wanted from his actors. Kubrick was relentless: he demanded 100 percent, if not more, for the entirety of the time from anyone who was contracted to him, and he expected his creative team and cast to be equal to his demanding tasks.

As we have seen, Kubrick's preference was to adapt others' work. He always acknowledged that he needed the catalyst of a preexisting narrative to spark his ideas.

In 1972, he said: "A great story is a kind of miracle. I've never written a story myself, which is probably why I have so much respect for it. I started out, before I became a film director, always thinking, you know, if I couldn't play on the Yankees I'd like to be a novelist. The people I first admired were not film directors but novelists. Like Conrad." In a letter to Anthony Burgess, he confided, "I am not a writer, merely an adapter, at best." Kirk Douglas recalled: "Stanley is not a good writer. He has always functioned better if he got a good writer and worked with him as an editor. [. . .] I have a copy of the terrible *Paths of Glory* that he wrote to make it more commercial. If we had shot that script, Stanley might still be living in an apartment in Brooklyn instead of in a castle in England." Kubrick told Raphael straight up, on two occasions, "I wish I could give you some input, but I can't. I'm not a writer." Candia McWilliam quotes James Kirkup: "for Kubrick the film-maker the sense of language did not exist." Supposedly this means verbal and not visual language. Raphael records similar sentiments: "He seemed not very interested in words. He might admire the sharpness of my dialogue, but it was not something he wanted to *film*, and film alone was his art form [. . .] Kubrick wanted to *show*, not tell."

That he could adapt for the screen is clear. He took sole screenwriting credit for *A Clockwork Orange* and *Barry Lyndon*, the latter—an extraordinary feat of translating the language of a second-rate nineteenth-century novel into pitch-perfect eighteenth-century rhythms and vocabulary where the dialogue is as fine as any written by his coauthors on other films—proving the point. He took cowriting credit on *The Shining* and *Full Metal Jacket*, as he did on *Eyes Wide Shut*. He liberally rewrote the screenplays of all his films, especially that of *Eyes Wide Shut*. But, in the main, he preferred to collaborate, especially with authors rather than professional screenwriters, whom he felt were "too involved in the well-worn pathways of convention, typified by his strained relations with Dalton Trumbo on *Spartacus*." This is why he approached Candia McWilliam, Diane Johnson, Michael Herr, Terry Southern, Anthony Burgess, and John le Carré before settling on Raphael.

Kubrick's intellect was like a sponge, expanding as it absorbed other people's ideas. Kubrick then pushed his writers to give him something that he suddenly realized he wanted all along and then pushed them even further in that direction. He practiced, to use the poet Keats's phrase, "negative capability," reading, watching, absorbing, creating.

Yet, some of his collaborations with his writers were fraught. His customary and endless tinkering with the script and willingness to let the lines be shaped by the actors left some of his writers disgruntled, particularly over the screen credit Kubrick ultimately allowed or disallowed them. His work with Arthur C. Clarke on *2001* is a case in point, though in this instance the outcome seemed to be satisfactory to all parties. But what his writers perhaps did not realize at the time, and certainly Raphael was unaware of this, was that they were not partners. McWilliam uses a more combative term than partnership, describing her meetings with Kubrick as possessing "an atmosphere nicely poised between a séance and a chess game."

> It was like a game of visualization. By the end of each time together we would be feeling out a mutual maze, practically beyond words, in our heads. I feared privately that my slight gift was too indirect for him to lean upon and so I wrote increasingly in a way not my own, producing in the end a rank impersonation about which he was far too kind.

Raphael uses similar terms: "It was as if I had been rung by a cinematic Kasparov and there was now a board between us . . . He was probably looking forward to exhausting and humiliating me. For a quality game, both players had to be at their best, but one had to be better and would be the victor (chess is a game of bloodless sadism and schemed execution)." "Perhaps I was not alone in being nervous," he writes. "[Kubrick] seemed reluctant to lay down a line which might inhibit invention. As soon as I made a comment, he backed away, as if he had taken his finger off the piece he seemed about to move."

Kubrick had very specific demands of his writers. No fan of the straightforward screenplay format, he wanted more detail, more prose. Sara Maitland, who worked on *A.I.: Artificial Intelligence* and was approached to work on *Eyes Wide Shut*, recalled, "He did not want an experienced scriptwriter. He wanted a storyteller. When I told him I had never seen a film script, he was delighted. He wanted a running text, not a script: filming it was his job. He boasted that there was no sentence in the English language which he could not make into film. We played a game in which I had to come up with unfilmable sentences. 'She perfectly repressed her anger' was one that gave him pause." Raphael's own experiences confirmed this. "You're a novelist. Make it like a novel, not like a Hollywood script," Kubrick warned him.

Kubrick's technique was to work very closely with, and in physical proximity to, his writers, to agree to a structure, and then to write a scene with a great deal of discussion preceding and following its completion. He would only move on when it was exactly right. However, Kubrick did not work this way with Raphael (nor with Nabokov on *Lolita* or Howard Fast and Dalton Trumbo on *Spartacus*), and he confessed to Raphael, "This is the first time that I have worked with anyone at such a distance and in such a remote, producer-like fashion." Perhaps the very different nature of the film he was making necessitated a completely alternative modus operandi.

Creating the Screenplay

Kubrick was looking for a writer to simultaneously modernize but stay true to the spirit of Schnitzler and *Traumnovelle*. Raphael recalls how Kubrick "dreams of capturing the *air* in Schnitzler's world and breathing it, furtively, into our New Yorkers." He hired Raphael because he liked his work, both fiction and film. Born in Chicago but schooled early in New York, Raphael, like Kubrick, was Jewish

(and only a few years younger than Kubrick)—maybe another motivating factor given the essential Jewishness of *Traumnovelle*. Raphael wrote about married couples in distress, especially his novel *Who Were You With Last Night*, and his film *Two for the Road* (directed by Stanley Donen in 1967), in which a couple quarrel their way on a road trip across Europe, with flashbacks to various moments in their stormy marriage. Raphael wrote the 1970s BBC series *The Glittering Prizes* and also adapted for the screen Thomas Hardy's *Far from the Madding Crowd* (1967), Iris Murdoch's *A Severed Head* (1971), and Henry James's *Daisy Miller* (1974). His script for John Schlesinger's *Darling* (1965) won an Academy Award for Best Original Screenplay. Kubrick was surely impressed; perhaps Raphael felt entitled.

What Raphael had not counted on when signing on to write *Eyes Wide Shut* was Kubrick's working method. Raphael, by his own account, wanted to prove he "was not merely a mechanic for hire." But rereading the early pages of Raphael's memoir, it becomes clear that their relationship was not unlike that of the film's key male protagonists. Raphael is summoned by Kubrick much like Ziegler summons Bill, as if he were a mere plumber ordered to fix a troublesome leak. Raphael comes to realize that Kubrick "does not want, and never wanted, a *collaborator*, but rather a skilled mechanic who can crank out the dross he will later turn to gold."

Raphael felt that he was left in the dark as to exactly what Kubrick wanted from draft to draft. Maybe this was because only the director knew what he wanted—or more likely because Kubrick didn't yet know. Nevertheless, he refused to share this information with Raphael, which led to growing frustration. What is clear about what Kubrick needed from Raphael—though perhaps not clear to Raphael himself—was a contemporary retelling of *Traumnovelle* set in New York. This was the first Kubrick film in which he did not set it in its original context. Peter Krämer further points out that the credits for *Eyes Wide Shut* state that the film was "Inspired by" Schnitzler's *Traumnovelle*. With the exception of *2001: A Space Odyssey*, all of Kubrick's previous films had a "based on" credit. The *pressure* of Schnitzler's story—particularly its oneiric elements—had, as we have seen, been building for many years. He wanted Raphael to relieve that pressure by writing a screenplay that honored Schnitzler in the modern world, that *inspired* him as it did Kubrick.

The evolution of the screenplay (or, more accurately, screenplays) for what would eventually become *Eyes Wide Shut* was a long process. Raphael was initially approached in the spring and summer of 1994. After a phone call with Kubrick, he received a FedEx package consisting of pages 203 to 296 photocopied from Schnitzler's *Viennese Novelettes*, although this was unknown to him at the time because the name and title of the novella had been cut out. Raphael guessed it was either Schnitzler or Zweig but found it "very dated," "stiff," "pretty silly and pretentious," "overwritten," yet at the same time "convincing." Raphael felt its underlying assumptions regarding "marriage, husbands and wives, the nature of jealousy. Sex" were dated. During their first conversation came the idea that "there

should be an incident at the party at the beginning of the story which would require Fridolin—or whatever he came to be called—to display his medical skill on a female guest with whom his host (and patron) was having a clandestine erotic encounter upstairs, while his wife entertained the company below. I imagined the millionaire giving a showy Christmas binge in a mansion rather like the Frick Museum." A little later, Raphael finesses the story: "She's been having sex and she's OD'd on something."

In November 1994, Raphael began working on the screenplay and delivered the first part in December of that year. He continued working on the screenplay until early 1996, producing four drafts. With Kubrick growing increasingly frustrated with his work, imploring him several times to stick much more closely to the novella, seeking "as faithful an adaptation as possible," to keep "Arthur's beats." For Kubrick, rhythm was all. The beats of a film, the way a shot lingers in the eye and the way the editing guides the eye across one shot to another (often through the use of dreamlike dissolves), the very movement of the actors, and of course the way music plays with the visuals, all determine response. Recall the sequence in *The Shining* where Jack is playing handball against the walls of the lobby of the Overlook Hotel while Danny and Wendy walk the hedge maze. The accompanying music is from Béla Bartók's *Music for Strings, Percussion, and Celeste*. In a surprising and uncanny bit of timing and editing, Jack's handball strikes the wall in synchrony with a loud chord from the Bartók. The effect is startling, a percussive moment of unease. *Eyes Wide Shut* lulls rather than startles. Unlike Kubrick's previous films, and much like *Traumnovelle*, there are no startling beats, with the possible exception of the song "Baby Did a Bad Bad Thing" or the discovery of the mask on the bed next to Alice, and despite the insistent percussive note from György Ligeti's *Musica Ricercata II*. The film's images and dialogue move at a pace so slowly and with such evenness that it all suggests sleepwalking. Dream walking. Raphael couldn't know this as he was preparing his drafts, but they lay restless in Kubrick's mind, waiting for his ideas to be realized in the script, *insisting* they be realized in the script. "Arthur's beats" would become Kubrick's. Raphael labored to discover them.

Raphael's first drafts were those that departed most dramatically from *Traumnovelle*, as he struggled to translate *fin-de-siècle* Vienna into modern New York City. After all, by his own admission, Raphael, like Kubrick, had not lived in the city for over half a century. "We each have a certain New York buried in our psyches," he noted, and explained the difficulty of translating German idiom into American dialogue and of making a "transplant" from one era and location to another. Kubrick reined in Raphael's creativity: "Keep it as short as Schnitzler," "follow Schnitzler," or "NO see book," he scrawls on Raphael's drafts. Raphael writes to Kubrick, "I have—God knows!—honoured your request not to abbreviate whatever seems worth preserving." Stanley still wasn't pleased: "Better in AS," "Do as keep it simple," "NO!! Keep to AS," "Do as AS does" (the "NO" is underlined three times).

This drove Raphael to frustration. How could he showcase his talents as he saw them? How could he be a scriptwriter, honoring his craft while being loyal to his director? Writing in the third person in his memoir, Raphael asks: "What does Kubrick want of him? What does he want of Kubrick?" Ego aside, Raphael's frustration grew out of the nature of the source text. He suggests its "underlying assumptions" about "marriage, husbands and wives, the nature of jealousy. Sex" are "dated, aren't they?" "Things have changed a lot between men and women since Schnitzler's time." Kubrick, according to Raphael, brushes him off: "Have they? I don't think they have."

The evolution of the screenplay displays many original ideas that never made it into the film. In an early draft, over a black screen, we hear the voice of Bill Scheuer (his original name for the character who would become Bill Harford) as a dutiful young medical student in the late 1960s or early 1970s who, eager to match his father's expectations and achievements, is studying for an examination, whispering the Latin names for parts of the female anatomy to himself as he looks at detailed illustrations. It's revealed he is in an apartment on Central Park West (where Kubrick used to live). On the wall above the desk where he sits, which is in his father's study, is a framed reproduction of Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp.* This is intercut with images of erotica of the kind glimpsed around 42nd Street in the 1960s. The montage is abruptly ended when surgeon and professor William Scheuer, Sr. looks in on his son. We glimpse images of Bill's student life, including the dissection of his first cadaver. We then fast-forward 20 years, taking us to the evening of the party with which the film proper commences.

None of this appealed to Kubrick.

Raphael came up with an alternative. After a night of passionate sex, Bill is giving a plump lawyer named Harry a checkup at the hospital, examining his patient's prostate. Harry jokes about how two men can talk about life and death and then one of them puts his finger up one's ass. Raphael believed it was "a very Kubrickish moment of accurate irreverence." He sent his initial 42 pages to Kubrick. Raphael says that Tony Frewin, Kubrick's assistant, phoned him to say that he had given "the people in the Kubrick camp 'the best Christmas they'd had in eighteen years'."

Raphael's initial attempts at a script are full of incidents and is more dynamic in terms of dialogue and action than the film Kubrick would ultimately make. There is first- and third-person narration at crucial points—a technique Kubrick often used, though ultimately, after carefully considering its possibilities, he would abandon for *Eyes Wide Shut*. The early script opens with a first-person voiceover, "My father was a distinguished physician, also in New York City. It was only natural that I follow the same calling. He [still called Bill Scheuer] specialised in gynaecology and published a standard work on the subject. I preferred not to specialise." According to Raphael, Kubrick gave him free rein to "Call [the main character] anything you want to call him. Her too." But, he warned, "Keep it simple." Raphael settled on "Bill." "He had to be called something ordinary and along came Bill. Albertina could be Alice."

The Title

The first draft of the script, completed by early in 1995, bears the title "Woman Unknown." Raphael may have been thinking of Max Ophüls's 1948 film, made in Hollywood, from Stefan Zweig's 1922 novella *Letter from an Unknown Woman*, or simply a foreshadowing of the toe tag on the corpse of the woman who saved Bill at the orgy: "unknown woman." Either way, the tentative title is apt. The film is about what men do not know about the erotic thoughts that go on in a woman's mind, in her desires, her dreams. It is also about the women Bill does not *know* sexually as well as that unknown woman who saves him. That title did not last long. Raphael wrote in his journal, in an entry dated November 12, 1994, that he had suggested the title "You and Me" to Kubrick's disgust. Dismissing the translator's title, "*Rhapsody*," in later drafts, Raphael comes up with "American Dreams," "The Female Subject," and "Dear Ones," bland enough to guarantee they would be rejected.

Where the final title comes from is somewhat ambiguous. Raphael says that Kubrick proposed it sometime in May 1995 and that it was "undoubtedly of his own composition." The eye was essential to Kubrick's craft as photographer and filmmaker, being the basis for shot composition and for its eventual viewing by an audience. Even the word "shut" can be said to refer to the very camera mechanism, the shutter. The very first line of spoken dialogue in Kubrick's first feature, *Fear and Desire*, was, "Do you think they're looking for us?" Michel Ciment reminds us to "Take a look at the intense, dark, piercing, almost hypnotic gaze, beneath the heavy eyebrows, in photographs of the director." Eyes alive and mad peer out from many Kubrick's characters: the eye of the astral fetus at the end of *2001* and HAL's all-seeing eye; Alex at the beginning of *A Clockwork Orange* (and the eyeball he wears as decoration on his wrist); the wild stare of the frozen Jack at the end of *The Shining*; Private Pyle before murdering his sergeant in *Full Metal Jacket*. But this is the first time the word "eye" appears in a Kubrick film's title.

Other possible sources have been mentioned. Recall how Kubrick approached le Carré to write the script for *Eyes Wide Shut*. In his novel *Tinker, Tailor, Soldier, Spy*, a character named Stanley—"a cover name for a fifth-rate defector from Moscow"—goes to work for the Dutch. "The Dutch set him a honey trap," a character says, "and he barged in with eyes wide shut." A correspondent to *The Guardian* newspaper wrote how he had "a close friend who appears in the film and over many weeks on the shoot he came to know Kubrick." He goes on to say how the friend told the correspondent "that the director often repeated to friends and colleagues an aphorism of his own coinage: 'Governments, politicians and generals are leading the world to destruction with their eyes wide shut.'" Schnitzler hints at the phrase in *Traumnovelle* ("Fridolin opened his eyes as wide as possible, passed his hand over his forehead and cheeks, and felt his pulse") and in his short story "The Widower" ("With wide open eyes he looks around to see if everything in the room is still the same").

The Jewish Question

The inherent Jewishness of the novella presented early problems. Kubrick's films rarely contained Jewish characters—Lt. Goldberg in *Dr. Strangelove* and David the Jew in *Spartacus* are rare exceptions. Typically, though, he removed Jewish characters from the source texts he adapted, including *The Killing, Lolita, A Clockwork Orange, Barry Lyndon*, and *Full Metal Jacket*. So, what was to be done with *Traumnovelle*? Schnitzler's story is *echt* Jewish. His central characters are Jewish; they lead lives of turn-of-the-century Viennese Jews in a city rife with artistic and cultural turmoil. "But while not addressing it directly," observes Ilan Stavans, "its pages are indeed seeded with Jewish metaphors," such as the unmasking or the desire to transgress the confines of marriage, which can be interpreted as a wish to transcend the boundaries of Jewish identity of the time. With one exception, Schnitzler's characters don't directly identify themselves as Jewish. The exception is pianist Nachtigall, who plays an important role in the life of both the novel's Fridolin and the film's Bill Harford (he is responsible for taking both characters to the orgy). Nachtigall is a Polish Jew, the son of a Jewish bar owner, who speaks German with "a slightly Jewish twang." There has been an anti-Semitic event in his life when, ironically, he was assaulted by a Jewish bank manager. Nachtigall is a bit of a brawler. In the film, Nachtigall becomes Nick Nightingale, played by the more obviously WASP actor/director Todd Field.

Despite Kubrick's desire to stick close to Schnitzler ("Track Arthur. He knows how to tell a story"), he wanted any reference to Jewishness scrubbed from the script. Raphael and Kubrick persistently argued over the extent to which the characters should be identified as Jewish. No wonder Raphael was frustrated. Raphael recalls how during one of their "long, long talks," he pointed out "how thoroughly Schnitzler's story was impregnated with Jewishness." In a passage worth quoting at length, Raphael told Kubrick:

> The students who bump into Fridolin as he walks the streets insult and alarm him (and are, in fact, based on anti-Semitic fraternities of the period). He both despises them and fears that he has flunked their insolent challenge. Nachtigall is a "typical" Jew, a wanderer available for hire, outrageous but willing to be blindfolded and made a servant. The episode at the orgy in which Fridolin is literally unmasked, and called on to say who he is, seems to emphasize his alienation from the "gentlemen" who mishandle him. Fridolin is an outsider, like every middle-European Jew, and his medical dignity, whatever untouchable status it may seem to bestow, somehow compromises his virility. Transferring the story to New York seemed to me to offer an opportunity for keeping the Jewish aspect of the story, however it might be modernized.

Consequently, Raphael's first draft inserted many more Jewish characters than would be found in the film. For example, Bill is Jew baited in the street first by a junkie, who calls him "a cheap Jew sonofabitch" when Bill refuses to give him money. Bill denies he is a Jew. The same thing happens with a bunch of anti-Semitic "Yalies." Ultimately, there was no junkie in the film and the "Yalies" become a gang of frat boys (wearing Yale insignia), reminiscent of Alex and his droogs from *A Clockwork Orange*, who gay-bait Bill and knock him into a car. There is no obvious sign of Jewishness.

This is particularly true of the film's protagonist. Raphael says that they "had not discussed what kind of man our New York doctor would be, except that he should not be Jewish. I gave him the name Scheuer" (after an old friend) "in order to convince myself of this reality." Kubrick was not happy "One thing, I really don't want Bill to be called Scheuer, OK? Give him some name that doesn't . . . identify him, OK? It could be Robinson, but . . . we don't want him to be Jewish." Kubrick "was firmly opposed" to Bill being identified as Jew: he wanted him "to be a Harrison Fordish *goy* and forbade any references to Jews."

Like the Jewish movie moguls of old Hollywood, did Kubrick still believe that audiences would not be interested in, would perhaps even be turned off by, a narrative about Jews? Was he looking for a universality of characters, which might mean bland WASPish types, of the kind Tom Cruise could so easily fit? Or maybe he wanted two characters that could be able to walk into any room and be welcomed. Even though the movie is set in 1999, memories of anti-Semitism—as Christiane Kubrick recalled—remained fresh in Kubrick's mind. Raphael certainly felt it "would keep the theme buried (and hence more subtle), but his main motive, I am sure, was the wish not to annoy the audience. He wanted to escape into myth and inhabit an alien character who, nevertheless, would be close to him." This was certainly on Kubrick's mind when he changed the main characters' last name to "Harford," suggesting either the British county of Hertfordshire where Kubrick lived, or perhaps the name of Gustav Hasford, who had written *The Short-Timers*, the source text of *Full Metal Jacket*, or Harrison Ford, the movie actor (Har-Ford). Ironically, though, Ford is Jewish and Hertfordshire is a county with a relatively large Jewish population.

The struggle over the Jewishness that would or would not be present in the film went on for some time. While Kubrick taunted him with Jewish jokes, Raphael rinsed as much from the script as he could. Ultimately, if Kubrick wanted to tone down the Jewishness in order to avoid alienating his audiences, he created a problem. It makes, says Stavans, his decision to adapt Schnitzler even more puzzling. "One might argue that throughout his career he never openly reflected on his own Jewish roots. But this last effort is different, for in it he is not adapting Vladimir Nabokov or Anthony Burgess, but a man whose ambivalence toward his own Jewishness is arguably the source of his inspiration." Perhaps that is also what Kubrick saw in Schnitzler—hence, the perfect vehicle for his final film.

The discussions of Jewishness provided Kubrick with some leeway to engage in his typical practice of psychological manipulation. Kubrick was a mischievous fellow, not above tweaking someone. It is possible, probable even, that Kubrick toyed with Raphael by engaging in what Raphael describes as Jew-baiting, comments that might be considered anti-Semitic if a non-Jew uttered them. He goaded him about the Holocaust. In Raphael's account, Kubrick is alleged to have said, "A[dolf] H[itler] had been 'right about almost everything.'" Kubrick also asked whether a movie can be made about the Holocaust. When Raphael mentioned *Schindler's List*, Kubrick replied, "Think that was about the Holocaust? [. . .] That was about success, wasn't it? The Holocaust is about six million people who get killed. *Schindler's List* was about six hundred people who don't. Anything else?" Raphael writes, "My glib suspicion is that the only *serious* scandal for him is the Holocaust, which is why he will not, or cannot, deal with it." In fact, he did not deal with it, giving up his planned Holocaust film, *Aryan Papers*. In the end, Kubrick's goading had a purpose, pushing Raphael in a direction that would create a script that Kubrick sought.

Victor Ziegler

Yet, as Raphael points out, despite this erasure of the source text's Jewishness, Raphael and Kubrick inserted the only obviously Jewish character to appear in the film. The character of Victor Ziegler did not appear in the novel and, initially, was not intended to be Jewish. But as played by Jewish actor/director Sydney Pollack, Ziegler is Jewish in demeanor and inflection, becoming the film's villain and arguably a matrix of anti-Semitic tropes: superrich, sexually depraved, debauched, corrupt. This reading of Ziegler as Jewish is confirmed in a fax, written by Leon Vitali in April 1999, where he describes Ziegler as "Rich, Jewish businessman about 50."

Raphael claims responsibility for naming, creating, and developing Ziegler. He named him "in unaffectionate memory" after "Ziggy," "a garrulous agent" who once represented him in California. Evarts Ziegler was indeed an agent with whom Kubrick once corresponded about the *Dr. Strangelove*-like novel *Fail-Safe*. Perhaps an echo of this memory remained in Kubrick's mind, lending an appeal to the character's surname. But there is possibly another source: in the wake of the release of *A Clockwork Orange*, in 1972, following the receipt of some anti-Semitic hate mail ranting about "filthy Jews," Kubrick had photocopied page 244 from William L. Shirer's *The Rise and Fall of the Third Reich* (1960). It referred to Adolf Ziegler, a mediocre painter who was the president of the Reich Chamber of Fine Art, charged with the responsibility of purging Germany of any "degenerate" and "decadent" art.

To compensate for the fact that Schnitzler's novella left things unsaid, and that his characters were not terribly well developed, Raphael felt that "we had to supply flesh and blood." That was Ziegler—"the boss, the owner of the house, and, in a way, Bill's protector. We need him, and he has to be witty, interesting, slightly ambiguous." In Raphael's first draft, Ziegler's great-grandfather is described as "The Robber Baron." Raphael writes in the script how "Old New York and new York are meeting in the mansion which great-grandfather ZIEGLER, the Robber Baron built." In more detail, Raphael describes how "ZIEGLER is old money and beginning to be something of an old man, but he still has the buccaneering confidence of a man who was once described as 'the rich man's Averell Harriman'. He has been the confidant (and maker) of presidents, the lover of stars, the husband of wealthy beauty, of whom EDIE is the fourth example; he now has the innocent blue eyes of someone who has seen everything. 'ZIG' is a man whom little can surprise and whose price no one can ever meet. Even his compliments, however trite, are gilt edged and carry the promise of not being offered lightly." At this point, his first name is Frank or Francis, but it later changes to Paul. Only in the 1996 draft does he become Victor, an investment banker, and his wife is named Ilona. He has a henchman, a "one eyed pimp" and "legman" named Harris (like Kubrick's producer partner in the 1950s). In the film, "Harris" is reduced to an anonymous figure, who, at Ziegler's party early in the film, summons Bill to come upstairs where the prostitute Ziegler has been fucking lies semiconscious from a drug overdose.

Like Quilty in *Lolita*, Ziegler becomes central to the whole enterprise, whether on or off screen. He is the movie's heart of darkness and its Virgil, interposed to explain key events to Bill, to guide his subconscious. He is, in many ways, the director himself, instructing his young protégé. This was the only significant Raphael innovation to survive from his work on the screenplay. After a brief initial appearance, when he welcomes Bill and Alice to his Christmas party, Ziegler appears in three key sequences. All of them with are with Bill: the bathroom at his New York townhouse during the party; masked at the orgy at Somerton (we presume it is him and if we are to believe Ziegler's account that he organized the proceedings); and the billiards room. The climactic billiards room sequence, with its oedipal overtones of a father chastising his son, was rewritten by Raphael four or five times. He indeed envisaged Ziegler as "the demanding, protective, castrating father."

Sex and the Orgy

Along with Jewishness, another thing Kubrick wanted toned down in Raphael's early script was sex. Raphael recalled that, in their early conversations, Kubrick commented that movies so rarely dealt with "*married* sex . . . You know. What he

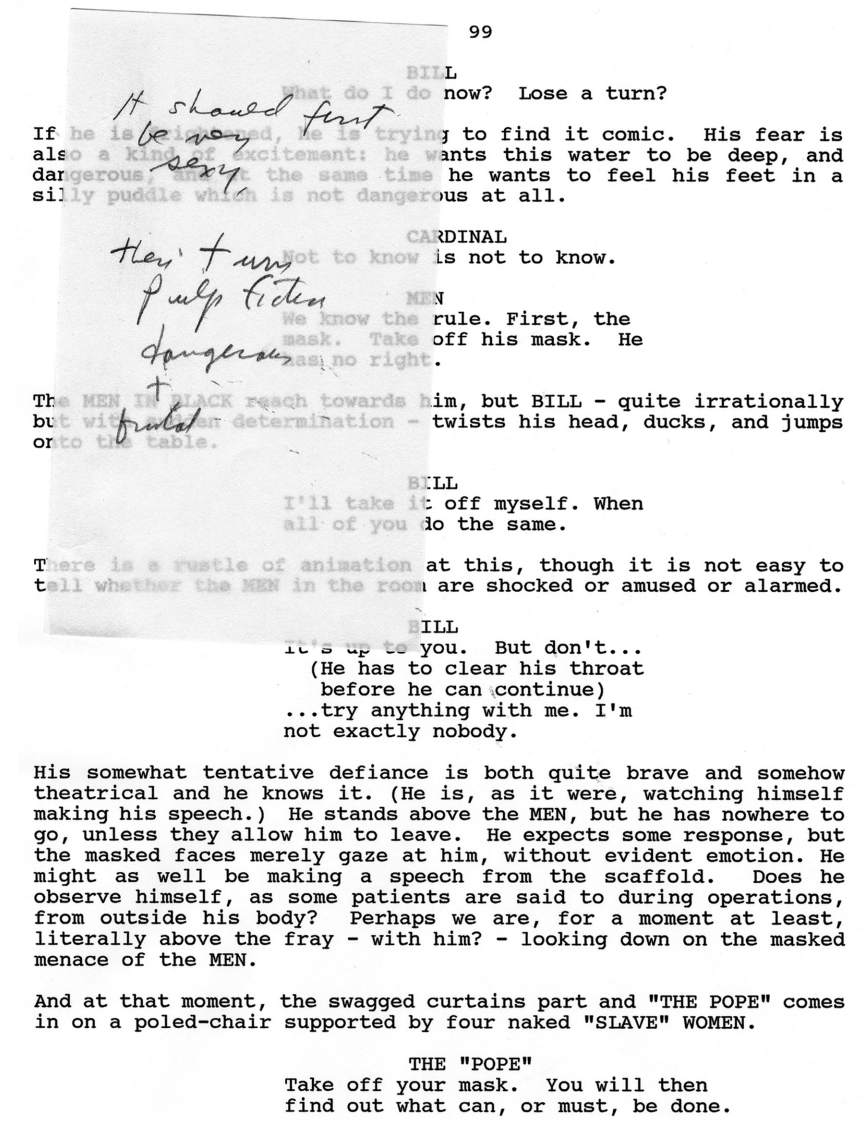
[Kubrick] wants is the naked woman at the refrigerator door as she remembers to put the chicken away before she goes to bed." Kubrick continued, "Nice parents who read bedtime stories and then change into the strangers to each other that they need to be if . . . there always has to be some unfinished business in a marriage, doesn't there? If it finishes . . . there's nothing to be continued, except niceness, or resentment." Kubrick is clearly articulating some of the driving essentials of his film. Raphael noted in his journal in late 1994, "Our subject is desire. He refuses to be concerned with the mechanics of copulation—what Nabokov called the 'pornograbble'—but he seems to want to photograph feelings, to catch the impalpable and palp *that*." Although, at the same time, at least according to Raphael, Kubrick wanted "the dream scene" "more . . . sexy and . . . contemporary maybe." Kubrick, Raphael recalls, "never began to inquire whether Bill or Alice 'really' loved each other. How could we know? And who cares?" He may not have inquired, but the film ends with a declaration of love between Bill and Alice.

In early versions of the script, Alice is more sexually charged than she would be in Kubrick's final version. She asks Bill if he ever imagined her a boy while they were making love. She has imagined him as one. Kubrick would have none of it and notes on the script: "Too much sex talk . . . off the point . . . Too unsubtle . . . Too much emphasis on the good sex." Bill is portrayed as more reactive, capable of expressing anger and willpower, almost the opposite of the Bill Harford in the film. And through it all: "Follow Schnitzler . . . Keep it as short as Schnitzler." He comments on Raphael's dialogue: "Too priggish . . . Don't write American slang." There is an occasional complement—"good line"—but such words of praise are few. One can imagine that there was a much fuller discussion of the drafts over the phone and via faxes, some of which are present in the Archive—though these are mostly complaints by Raphael. By and large, the notes and Post-it notes that Kubrick appends to Raphael's drafts seem more for his own use and edification than Raphael's (Fig. 2.1).

Kubrick knew that his would be the last word on the script and that his hireling was there to feed his own imagination. This is evident in a key line delivered by Alice early in the film, a line that triggers the contretemps between her and Bill during which she admits how aroused she was by a naval officer she saw on the previous year's vacation—he's the young Danish man with the yellow suitcase in Schnitzler's story. In early versions of Raphael's script, the naval officer was a French snorkeler and body surfer in Hawaii. "I don't like the imagery," Kubrick scrawls. Early on, Alice, at that key moment, says, "The things that go on inside women's heads." "NO," yells Kubrick. In a section of the April 24, 1995, draft of the script, during Alice's and Bill's discussion of the night at Ziegler's party, Kubrick writes a line of dialogue: "If you men only knew . . . about what you imag[ine]." The handwriting becomes indistinct. In a fax of pages on June 27, Kubrick writes in the line, "If you men knew." By January 26, 1996, the line, now incorporated into a discursive version of the screenplay (Raphael notes in an accompanying letter that Kubrick

doesn't like the conventional screenplay format), has become "If you only knew. If you only knew!" Finally, in the screenplay dated August 20, the line is set as it will be in the film: "If you men only knew." (In Schnitzler, the line is "*Ach, wenn ihr wüßtet.*)" (Fig. 2.2)

The orgy presented particular problems. As Kubrick told Raphael, "We're going to have to think about that orgy scene. I mean, what happens out there in



99

BILL
now? Lose a turn?

If he is frightened, he is trying to find it comic. His fear is also a kind of excitement: he wants this water to be deep, and dangerous, and at the same time he wants to feel his feet in a silly puddle which is not dangerous at all.

CARDINAL
Not to know is not to know.

MEN
We know the rule. First, the mask. Take off his mask. He has no right.

The MEN IN BLACK reach towards him, but BILL - quite irrationally but with a certain determination - twists his head, ducks, and jumps on to the table.

BILL
I'll take it off myself. When all of you do the same.

There is a rustle of animation at this, though it is not easy to tell whether the MEN in the room are shocked or amused or alarmed.

BILL
It's up to you. But don't...
(He has to clear his throat before he can continue)
...try anything with me. I'm not exactly nobody.

His somewhat tentative defiance is both quite brave and somehow theatrical and he knows it. (He is, as it were, watching himself making his speech.) He stands above the MEN, but he has nowhere to go, unless they allow him to leave. He expects some response, but the masked faces merely gaze at him, without evident emotion. He might as well be making a speech from the scaffold. Does he observe himself, as some patients are said to during operations, from outside his body? Perhaps we are, for a moment at least, literally above the fray - with him? - looking down on the masked menace of the MEN.

And at that moment, the swagged curtains part and "THE POPE" comes in on a poled-chair supported by four naked "SLAVE" WOMEN.

THE "POPE"
Take off your mask. You will then find out what can, or must, be done.

Figure 2.1 A page from an early draft of the orgy with a Post-it Note in Kubrick's hand: "He should first be very sexy, then turn Pulp Fiction dangerous and brutal."

Figure 2.2 "If you men only knew." Alice delivers the line that sets Bill on his odyssey.

that house? Arthur doesn't tell us a lot." In a mere 10 pages, Schnitzler recounts the entire orgy, which Raphael felt read like "a blue musical." Schnitzler's descriptions are very sparse, providing some detail on the setting and its music but, given the time when the story was written, very little detail on what was actually going on. Raphael drafted various iterations of the orgy, the key sequence in the film, and perhaps, using Freudian terminology, we could call the film's navel—that part of any dream that is beyond interpretation, or, to use Kubrick's phrase, a "non-submersible unit" (though such "units," as we will see, are indeed open to interpretation).

In the first draft, Raphael suggested making the parallel between Fridolin/Bill's Jewishness and his humiliation at the orgy explicit.

> He is alone and then, shockingly, he is not: he has been bracketed, abruptly and menacingly, by two MEN in cloaks and black uniforms, and boots, whose manner and tailoring subtly suggest S.S. officers. [. . .] BILL stands at bay. Disgusted, somehow finding these people both ridiculous—as Nazis are ridiculous when one is not in their power and under their "law"—and terrifying.

At the end of January 1995, Raphael returns to his former idea, asking Kubrick, "what if the 'change-strip' of the tuxedoed, caped, masked revellers were SS uniform. Any taboos to be touched on there? Too much on the nose? Anywhere apart from the nose that we could hint at? I am drawn to the idea of BILL being "unfairly" accused of being the ultimate non-belonger, a J*w. Not Jaw, no. Can this be made to be our underlying accusation without it being stated? . . . ."

Clearly not liking it, Kubrick requests a redraft. Raphael did some research, reading about a notorious sex party at the Vatican on October 31, 1501, attended by Pope Alexander VI. He consulted Richard Sennett's *Flesh and Stone* and Georgina Masson's *Courtesans of the Italian Renaissance*. This time Raphael returns to Schnitzler and drafts a more "ecclesiastical air." Inside a "side chapel" at nighttime,

> "A naked woman lies on an altar. There is a side table with rows of silver knives and forks and spoons, as if for a formal buffet. A man is dressed in a cardinal's beretta. He flourishes a knife." The naked woman turns out to be a sculpture of ice cream. The assembled "PRIESTS" and "NOBLEMEN" spoon or cut their favourite "meat" from her body.

Raphael describes it as "a 'harmless' perverse communion [. . .] 'PAPAL GUARDS' in Michaelangelesque [*sic*] uniforms and boots escort a gorgeously cloaked 'POPE' and three 'CARDINALS' up the stairs." The men are dressed in the style of Renaissance courtiers. Two cardinals and a posse of men in black costumes are dressed as if they might be Renaissance secret policemen.

On a Post-it Note on the orgy exposure scene, Kubrick wrote:

> Has to be
> Very sexy
> Dangerous
> Contemporary
> Silly camp
> Confrontation lacks danger should be pulp fiction class
> Tied naked
> Buggery, at least should be suggested
> [. . .]
> It should first be sexy, then turns Pulp Fiction dangerous + brutal

On the script, Kubrick also scribbled "make it really dangerous," telling Raphael "keep to AS" and "do as AS does" when Bill is ejected from the house. Via his assistant, Tony Frewin, Kubrick sent Raphael a batch of materials to spur his imagination, including reproductions of paintings and drawings by Egon Schiele, Gustav Klimt, and Helmut Newton's erotic photographs, which, as Raphael recounts, foregrounded male voyeurism: naked women, often only wearing high-heeled shoes, who were typically watched by men in evening dress. Later Kubrick suggested Raphael research Roman orgies. Raphael claims it was his idea that "the orgy takes the form of a sort of sexual mall, perhaps in the library of the big house." He envisaged something like the old library of his alma mater St. John's College, Cambridge. In the production of the film, some parts of the orgy do indeed take place in a library of a grand country estate.

Christmastime and the Prostitute

Kubrick and Raphael changed the story's setting from the end of Carnival, when winter meets spring, to Christmas. The 1996 draft refers to a "sixteen-foot Christmas tree [which] has been professionally trimmed with tasteful lights and Tiffany ornaments." This is a significant change because Christmas punctuates every sequence in the film, whether it is the ubiquitous Christmas trees, wreaths, fairy lights, and other decorations (allowing Kubrick to place extra practical or source lights in every scene), Ziegler receiving his guests at a Christmas party, Alice and Helena wrapping presents or talking about those still to be wrapped, or Bill asking the little boy (played by Kubrick's grandson) he is examining, "Looking forward to Christmas?" Christmas is absent in only one scene in the entire movie—the orgy at Somerton. This shift from the onset of spring—in the novella—to the middle of winter is as symbolic as the temporal and geographical relocation from *fin-de-siècle* Vienna to millennial New York. Christmas is the time of domestic happiness and relief from winter's bleakness. In the film, Christmas becomes the time of bleak domestic discord.

Raphael made other changes. In *Traumnovelle*, Fridolin meets a 17-year-old prostitute, "Mizzi." "She was still a young and pretty little thing, very pale with red-painted lips." She undresses and sits on Fridolin's lap, "putting her arms around his neck like a child." Raphael felt he had to "diverge from Arthur's *gemutlich* tone" in the belief that no such "sentimental hookers" or " 'susse Madel' (sweet thing) was likely to found around Time [*sic*] Square." Instead he "upgraded" her into "a more aggressive, modern and commercial character. My New York whore [named 'Wanda'] was quick-tongued rather than shy, more demanding than wistful (Schnitzler's girl was so touched by Fridolin's gentlemanliness that she decided not to go out again that night). My gimme-the-money babe was, I thought, a plausible, if not a literal, translation." Kubrick rejected it as too "Barbra Streisand," too "boom-boom and a boom-boom, which I don't . . . I don't want that. How about we just follow Arthur?"

In the end, Domino (as Mizzi is called in the film) becomes a blend of Raphael and Schnitzler's prostitute. She is older (much as, years earlier, Kubrick raised Lolita's age in his film of Nabokov's novel) and while she comes on to Bill, she is not overly aggressive or terribly commercial—she explains how she doesn't keep track of the time—but is still the hooker with a heart of gold. "Obviously, for a doctor of Bill's social standing, a common prostitute, someone aggressive, wouldn't have been appropriate," production designer Les Tomkins observed. In the screenplay dated December 20, 1997, Bill explains to her what her name means—"a mask worn at masquerades"—and they have a conversation about her life as a graduate student. She is studying sociology and writing a paper on "the contributing factors of white cultural influence on the breakdown of the African-American family." As an indication of how radically Kubrick condensed Raphael's descriptions into subtle visual cues, in the film all this conversation is gone and only a textbook, *Introducing*

Sociology, is glimpsed, briefly, in her bedroom. Kubrick described Domino to Tomkins as "a student who makes money on the side. She doesn't work for a pimp but on her own. There are also masks in her apartment . . . a kind of discreet echo." Bill's gentlemanliness remains and she initially refuses to accept his money. This change necessitated a shift in action, Raphael told Ciment, because he couldn't imagine a prostitute from Times Square behaving in the way Domino does. "I think Stanley wanted an inexperienced prostitute, someone who wasn't really modern. And Greenwich village was more appropriate for that type of person."

Words Versus Images

This winnowing down, shifting description into depiction, works throughout the evolution of the various screenplays. In the October 30, 1996, version, Alice relates her reaction to the naval officer:

> Well . . . I first saw him that morning in the lobby. He was checking in and he was following the bellboy with his luggage.
>
> He glanced at me as he walked past. A mere glance. Nothing more. But I was shaken to the core. I could hardly move. My mind was in turmoil. I felt totally out of control. And for the rest of the day I was in a dream of him. That afternoon Helena went to the movies with another family and if you remember, we went to our room and made love and talked about our future, and our child.
>
> Just the sight of him thrilled me . . . and I thought if he wanted me, I was ready to give up everything I had, you, the child, my whole future, and go to him.
>
> And yet at the same time—if you can understand it—you were dearer to me than ever, and I stroked your forehead and kissed your hair, and at that moment my love for you was both tender and sad.
>
> At dinner it might not have been just an accident that he and his friends sat near us.
>
> He didn't look up but I could hardly breathe.
>
> At one point the thought actually crossed my mind of getting up and going over to him like someone in an old movie, and saying that I had waited for him all my life and that I was his if he wanted me to be.
>
> But it was just then the waiter brought him the message. He read it, turned pale, said goodbye to his friends—and glancing at me mysteriously, he left the room.
>
> I barely slept that night and woke up the next morning full of anxiety. I didn't know whether I was afraid that he had left or that he might still be there . . . But by dinner I realised he was gone and I breathed a sigh of relief.

Compare this with what, in the film, Alice tells Bill in the Harfords' bedroom, both of them in a state of undress, having just made love. Alice is sitting on the floor under the window, serious and intense. Bill, on the bed, is looking on with an expression of shock and disbelief (See Fig. 7.4). The monologue is spoken slowly and Kubrick cuts back and forth, inserting intense close-ups of both:

> Well, I first saw him that morning in the lobby. He was checking into the hotel and he was following the bellboy with his luggage to the elevator. He . . . he glanced at me as he walked past. Just a glance. Nothing more. But I could hardly move. [There is a slow and pronounced emphasis on this line.] That afternoon Helena went to the movies with her friend and you and I made love. And we made plans about our future and we talked about Helena. And yet at no time was he ever out of my mind. And I thought if he wanted me even if it was only for one night I was ready to give up everything. You. Helena. My whole fucking future. Everything. And yet it was weird, because at the same time you were dearer to me than ever. And at that moment, my love for you . . . was both . . . tender and sad. I . . . I barely slept that night and I woke up the next morning in a panic. I didn't know whether I was afraid that he had left or that he might still be there. But by dinner I realized he was gone and I was relieved.

The changes are small and subtle; they do more to suggest than to spell out. Both early and late versions differ from Schnitzler, where Albertine merely expresses her pity for Fridolin. Kubrick rather allows her to express her tenderness and sadness in the face of her awakened sexuality.

This tenderness flows throughout the evolving changes in the script. Until relatively late in the screenwriting process, Alice's telling of her dream, a scene that occurs when Bill returns from the orgy, includes brutal images of Bill's torture and (yes) crucifixion, following closely on Schnitzler. Albertine's dream, as Loewenberg observes, is more "intensely sexual and sadistic" than Alice's in the film and her "anger and sadism toward Fridolin is more pronounced." Fridolin is chastised with whips and "Blood flowed down you in streams [. . .] your body was covered with the welts [. . .] But I found your actions senseless beyond description and I wanted to make fun of you, to laugh in your face." Fridolin was "to be executed" and suffer "a horrible death" (like Florestan in Beethoven's *Fidelio*, the opera whose name becomes the password to the orgy), and Albertine knew this "without feeling any sympathy for you, and without shuddering [. . .] as though I were far removed from you." He was led out into a castle courtyard, naked and with his hands bound behind his back.

The effect is a kind of passive-aggressive attack on Bill for his emotional self-torture over Alice's admission of her attraction to the sailor. But this does not make it into the film. The closest Alice's dream comes to an attack—as she relates it to Bill,

sobbing, both of them bathed in the blue light of their bedroom—is her telling him how she was fucking many men and wanted to laugh in Bill's face. This smoothing and condensing of dialogue and action is Kubrick's purposeful attempt not only to calm the relationship of Bill and Alice, but to achieve a rhythm in which much is left to the *mise-en-scène* and cutting rhythm of the film, with the dialogue acting as a supporting player. According to Raphael, Kubrick insisted on respecting a particular tempo, and this is borne out in the rhythm of the film. Kubrick liked *Pulp Fiction* (the 1994 film itself influenced by early Kubrick, *The Killing* in particular) and urged Raphael to see it and "Watch the pace." Tarantino's film is filled with long dialogue sequences. Kubrick likewise wanted to calm down the frantic rush of activity that is the real New York and replace it with one that takes its time, where no one is dashing to catch a cab, ride the subway, get their coffee, pay their bill, return or collect their key. No one is interrupted as such—apart from those interruptions that are dictated by the story, those that prevent Bill from pursuing consummation of his sexual odyssey—or when he's jostled by the frat boys.

The Sense of Ending

Kubrick got what he needed from Raphael, who was a very clever, erudite writer, and he gave him a screenwriting credit to acknowledge his contribution and ideas. Kubrick then moved on. We've noted Kubrick's ongoing problem adapting the third section of Schnitzler's novella. He and Raphael discussed that exact problem:

> Clearly there had to be a connection between the prostitute in the second part and the one at Ziegler's party. There was no reason to spell it out, but there had to be a correspondence between what happened at the first, so-called proper, party and the orgy, which takes place in a subterranean world completely unlike the ordinary world. This is what allowed Kubrick to believe that the film might work. From that moment, quite openly and without it in any way surprising me, he was no longer interested in my collaboration.

Raphael's *initial* involvement ended about this time in June/July 1995.

Over the summer of 1995, Kubrick worked on the screenplay alone. In late 1995, unbeknownst to Raphael, and still looking for that something extra, Kubrick approached Maitland, who had been working on *A.I.* since 1994. She recalled how "One day he handed me a book called *Viennese Novelettes* by Schnitzler. I must read 'Rhapsody', it was a wonderful story, it would make a wonderful film. So I read it and it didn't grab me. That was the end. It had grabbed him. (I now know it had grabbed him 20 years ago, but he spoke as though he had only read it the night before.) It is the basis of *Eyes Wide Shut*. 'Pinocchio' [the nickname for the developing script of

A.I.] was on hold." Her lack of interest in the novel terminated her working relationship with Kubrick. "The cheque for completion of my contract arrived and I never heard from him again." Neither Maitland nor Raphael knew about each other's involvement.

Kubrick turned back to Schnitzler. He had wanted to improve on Schnitzler just so much, using other writers to enhance his ideas. In the end, he realized Schnitzler did not need improving, which is why he discarded so many ideas of Raphael's that deviated too far from the original novella. So, just as with *A Clockwork Orange* and *Barry Lyndon*, Kubrick worked on adapting Schnitzler alone, building on to what Raphael wrote, such as the character of Ziegler, and important parts of dialogue. In mid-December 1995, Kubrick summoned Raphael back to Childwickbury to show him what he had done. Raphael agreed to read it over and work on it some more, which he did over several months, until early June 1996.

Then, sometime, in 1996, when Kubrick was four or five months away from shooting, he felt the story needed "a little colloquializing." Kubrick approached Herr to do a "wash and a rinse," the industry's term for a "fix-up" rewrite. "You know, like, when someone says 'Hello' it should read 'Hi'. (Laughing.) It needs your *ear*, Michael. It's perfect for you."

"How long?" Herr inquired.

"At the very most, two weeks. But it isn't about *how long*. It's about the *magic* . . ."

Herr dissembled, telling Kubrick to contact his agent, but Stanley preferred to keep it between them, "for a complex of reasons involving money and secrecy, affection and control, respect and pathology and old times' sake." Kubrick spent two weeks trying to convince Herr. "Come on Michael," he said, "it'll be fun." Herr couldn't be persuaded and recalled, "Over the next two and a half years, as I read about the ever-expanding shooting schedule, I pictured myself chained to a table in his house, endlessly washing and rinsing for laughs and minimum wage, strenuous unprotected intercourse, and I had no regrets. Now, of course I have a few."

A late shooting script in the Kubrick Archive is dated December 20, 1997, but as with all things Kubrick, further changes were to be made during production. There is, in this script, no dialogue for the toy store sequence that ends the film. The script ends with Alice's line, referring to their daughter, "She's expecting us to take her Christmas shopping today." Cut to toy store and "The End." There is no further dialogue. It's possible that the dialogue exists on another section of the script not in the Archive, but it's also true that Kubrick had difficulty in how he would end the film. Raphael told Ciment that Kubrick imagined an ending where Bill and Alice separate but convinced him otherwise. "I managed to convince him that if he wanted to separate them from one another, for the same budget he could have adapted *Madame Bovary*." But, in fact, in the early 1995 "Woman Unknown" script, Raphael had written a version of what would become the notorious last line of the film, occurring just after Alice discovers Bill's mask from the previous night's orgy:

ALICE: "The reality of a single night—is that the whole truth? The reality of a whole lifetime—come to that—is that necessarily the truth either?"
BILL: "No dream is just a dream."
ALICE: "No wife is just a wife." . . . "Fuck me, will you, please?"
[Voice over] "It is as if she were a stranger and his wife, and so she is."
Fade out.
The End

But the film ends, with dialogue written by Kubrick himself, more simply and more complexly. In the toy store:

BILL: And no dream is ever just a dream.
ALICE: Hmm . . . The important thing is we're awake now and hopefully for a long time to come.
BILL: Forever.
ALICE: Forever?
BILL: Forever.
ALICE: Let's . . . let's not use that word, it frightens me. But I do love you and you know there is something very important we need to do as soon as possible.
BILL: What's that?
ALICE: Fuck.

"Stanley was so proud of writing that last bit of dialogue," recalls his nephew Dominic Harlan. The marriage is "teetering and surviving by a hair and if they can't get it together now they're fucked. Primal animal instinct is all they have and without that they're fucked. He was very proud of that final conversation in the toyshop, a really hard-hitting bit of conversation."

In the end, despite his insistence on keeping close to Schnitzler, the changes Raphael and Kubrick made are many and subtle. The softening of Alice's dream. Nachtigall the Jew becomes Nightingale the jazz pianist. The "tough-looking concierge, with sly, inflamed eyes, wishing to keep on good terms with the police" is transformed into Alan Cumming's camp, gay hotel clerk who hits on Bill. The costume shop, owned by a Mr. Gibisier in *Traumnovelle*, becomes Milich, a German variant of Mühlich, an unflattering nickname from Middle High German (*müelich*: "troublesome," "difficult to get on with"). This Slavic patronymic also had the benefit of fitting the person who was eventually cast for the role: the Yugoslav actor Rade Sherbedgia. At the orgy, when Fridolin is challenged to remove his mask, he does so only on condition that everyone else does so, too. A successful duelist, he states, "If my appearance here has offended any of the gentlemen present, I am ready to give satisfaction in the usual manner." Bill is much more passive and fearfully leaves the orgy at the prompting of the woman who redeems him. When Bill visits the morgue, we see him bend over the dead Mandy (Amanda Curran) as

if to kiss her, but then straightens up and steps back of his own volition. No external force motivates him from this inexplicable impulse as in Schnitzler, where Dr. Adler interrupts Fridolin to ask him what he thinks he's doing. And of course, the crucial sequence with Ziegler, "knocking a few balls around" and putting Bill firmly in his place, is not to be found in *Traumnovelle*.

Kubrick was successful in his desire to update the story and set it in an imaginary, indeed oneiric New York City. Kubrick finally had a script he could work with, even improvise with.

The Jewish Tailor

In a fax dated June 27, 1995, Raphael was becoming more and more exasperated. He insists that, following Kubrick's directive, he is following Schnitzler's story "quite slavishly." He ends with the story about "the Jewish tailor," a story Samuel Beckett has a character tell in his play *Endgame*. A man orders a pair of trousers. He keeps returning to pick them up, but the tailor is still hard at work making them perfect. Finally, in desperation, the man cries, "The good Lord made the world in six days and you've taken six months to make one bloody pair of trousers." To which the tailor responds, "Ah, but look at the world and then look at the trousers." To which "Freddie" adds a comment, "Why did this story occur to me?" Raphael's quip recalls a joke circulating around the MGM and Shepperton studios during the making of *2001*, which went, "In six days God created the heavens, and the earth. On the seventh day, Stanley sent everything back for modifications." A photo was pinned on the wall of the art department on which was scribbled, "OK guys, what do we do on day eight?"

A Jewish tailor is an apt metaphor for Raphael's work on *Eyes Wide* Shut, but the totality of the work that needed to be done on *Traumnovelle* beyond the script was more than an act of good screenwriting tailoring. Its creation was an act of extraordinary will on the part of its director, translating words into images. Ahead lay the difficult tasks of visualizing these written words—and setting them to images and music.

3

The Knishery

Preproduction

All of Kubrick's mature works were characterized by extensive and prodigious preproduction research in which he mastered the topic under consideration. The Cold War theories of "mutually assured destruction" for *Dr. Strangelove*; evolutionary biology, space travel, and artificial intelligence for *2001*; monumental research for the never-produced film about Napoleon; 18th- and 19th-century literature and paintings for *Barry Lyndon*; the Vietnam war for *Full Metal Jacket*; volumes and volumes of books on the Holocaust for the never-produced *Aryan Papers*—to name just a few. Each film was a project of learning for Kubrick the autodidact. Yet the actual event of shooting was something akin to improvisation, though that is an inexact word for what actually took place. Rather than having each shot and each action planned, Kubrick had his script to start with but determined the shooting of his film during rehearsal, on the set, and completed in the editing room. The script was a blueprint, and a strong one at that, but it basically laid down the groundwork on which the film itself was erected during shooting and editing. He persistently and continuously searched for the right setup, the perfect gesture and delivery from the actors, the general mood of the shot all the while shooting was in process. This is what lies behind the stories of his demands for a seemingly endless number of takes (which were, in fact, not endless and rarely all that many). Unlike Alfred Hitchcock, the film was not in his head before shooting began but had to be imagined when the material and physical elements of set, lighting, camera (which he often operated himself), and actors were present and able to present to him what he finally intuited was right for what he wanted.

Eyes Wide Shut was no exception to this process. Indeed, for a project so long in gestation and production, it was perhaps his most extensively researched movie, surpassing his never-to-be-made Napoleon and Holocaust projects. Much of what already interested Kubrick, and which he had researched and depicted to varying degrees in his previous films, informed *Eyes Wide Shut*—Freudian psychoanalysis and dreamwork, early 20th-century modernism, European art, literature, music, and

culture, the Holocaust, central European Jewish history, contemporary Americana. More than his previous films, the ground for *Eyes Wide Shut* had been laid down and built upon for years. Yet, even more was done when Kubrick was preparing for actual shooting, and the time for shooting, almost 18 months, became a record in the history of filmmaking.

Reading

Andrew Wisely asks a key question: "Was a prior understanding of history, Schnitzler in general, or the novella in particular the prerequisite for understanding the film—or at least how Raphael attempted to do justice to the novella?" Does the viewer need to know about Schnitzler and *fin-de-siècle* Vienna to fully appreciate Kubrick's film? Perhaps the viewer does not, but Kubrick, in his quest to learn everything about the subject of a film-to-be before he actually filmed it, did. He certainly demanded of himself an understanding of Schnitzler and his world. He sent Jan Harlan to Freiburg to consult the Schnitzler Archive, including his unpublished diaries. Harlan made notes on everything, even Schnitzler's dreams.

Kubrick immersed himself in Schnitzler's other works and took from them some of the ideas that would find their way into *Eyes Wide Shut*. This included *Comedies of Words and Other Plays* and *Viennese Novelettes* (this was the 1931 version of *Traumnovelle* that he showed to prospective screenwriters). He discovered, underlined, and annotated specific lines that would influence *Eyes Wide Shut*. For example, Schnitzler's play *The Big Scene* contains a line delivered by the character Felix: "I know what a mere fragrance, what the perfume of summer evenings can do with us. I know, too, how far behind us we can thrust our lot like a dream which has been told as a tale by a stranger." Kubrick jots in the margin: "good speech for Traum." Later, the character Agnes responds, "And I hate you a thousand times more." Kubrick, forming his initial concept of the character of Alice, marks the passage and writes a note, "I hate you."

He underlined various passages in the English translation of *Traumnovelle* itself and makes notes in the margins, which give us a clue to his thinking. The camera instructions he writes in the margins at the beginning of the story suggest that he might have been considering the old Hollywood convention of starting his film with actual images of the book. Throughout the story are comments and questions: "why does AS do this?" He questions dialogue: "Why does he say this?" "Do as dialogue," he notes. At one point, Schnitzler describes a look on Albertine's face: "A dispirited smile passed over her face." "She thinks bullshit," Kubrick explains. He comments on the orgy: "Should the ball be a masked ball? Maintains the parallelisms"; when Schnitzler writes, "Sixteen to twenty people masked and dressed as monks and nuns were walking up and down," Kubrick asks, "Is this a meeting of some religious sect?"

Schnitzler comments on "the incomprehensible woman who at this very moment was paying for his safety," and Kubrick notes, "he assumes sex." Kubrick adds: "A Joke planned, prepared and even rehearsed for such an occasion when some bold outsider should be caught intruding?" He even suggests, over one particular passage, "VO," indicating his ongoing idea that there should be voiceover narration in the film.

He consulted critical studies of Schnitzler and used them to fashion his film. In his copy of Reinhard Urbach's *Arthur Schnitzler* (1973), he pays close attention to the timeline of Schnitzler's life and work. Throughout the discussion of the plays, Kubrick underlines passages about desire, jealousy, art and deception, illusion and reality. Describing a character in Schnitzler, Urbach writes and Kubrick underlines, "He believes that he has taken over the function God once had . . . He has deceived himself about himself." The marriage of characters in Schnitzler "provides only an illusion of security. New games begin." "Doctor," Kubrick notes, thinking about Fridolin, who will become Bill Harford in the film.

Arthur Schnitzler: A Critical Study by Martin Swales (1971) provided Kubrick with a number of important ideas. In the chapter "Morals and Psycho-analysis," Swales writes about Fridolin, and Kubrick underlines, "Once he embarks in quest of such experiences, the familiar world around him changes, revealing at every turn possibilities of newer and stranger erotic experiences." In the film, Kubrick interprets this literally and figuratively. Not only does Bill pass through the rounds of erotic desire on his walks through a dreamlike New York, but the city itself, by means of shop names, graffiti, and Bill's own fevered imagination, reflects "newer and stranger erotic experiences." The world of "unbridled sexual adventure," Swales writes and Kubrick underlines, is "potentially present behind Fridolin's everyday world." Kubrick seemingly accepts Swales's assurance about the bond of the marriage between Fridolin and Albertine/Bill and Alice: "Central to *Traumnovelle* is the dialectical relationship between the actuality of Fridolin's and Albertine's marriage and the possibility of other experiences and adventures within their being. The story begins and ends with the reality of their married life together." This could well stand as a brief summary of the film.

All through the comments on his reading we can see the seeds that would grow into the finished film. We can read these alongside those that peppered the various drafts of Raphael's screenplay. They include the ideas about Alice's character (she would be stronger than Schnitzler's Albertine), the nature of the orgy, and Bill's intrusion into a place he does not belong. "The incomprehensible woman" would become Mandy, the prostitute who "saves" Bill at the orgy and loses her life for her pains. At this stage of preparation, we can see that Kubrick was thinking through the various dimensions of sexuality that would be represented in the orgy and the relationship of Bill and Alice. The "unbridled sexual adventure" becomes Bill's sexual misadventures. In Kubrick's comment about maintaining parallelism, we see the

seeds of the formal structure of the film itself. He was gathering as much information and forming as many ideas as possible.

Nothing would be off limits for this autodidact if it could feed his imagination. Thus, one of the more extraordinary books that Kubrick read in preparation for the film was *Cult and Occult* (1985) by Peter Brookesmith, a collection of the odd and bizarre and whose chapter on "Sex, Sin, and Sacrament" particularly interested him. Kubrick spoke about his religious beliefs (or lack thereof) only tangentially. He famously talked about "the God concept" in his 1968 *Playboy* interview about *2001*. What his actual religious belief was—if indeed it existed at all—he kept to himself, so what drew his attention in *Cult and Occult* may seem a bit unusual. For example, he underlined: "regarding sexual activity as an authentic sacrament: 'the outward and visible sign of an inward and spiritual grace'. Such a sacramental use of sexual intercourse can supposedly be employed as a means of acquiring occult power and, at its highest, lead to the ultimate goal of the mystic: union with the divine." There is more, and it gets increasingly strange: "The emperor Barbarossa held young boys against his stomach and genitals to transfer their energy." Perhaps he was absorbing the sexual "energy" that would quietly infuse *Eyes Wide Shut*, especially the orgy scene. Perhaps he simply found all this fascinatingly bizarre.

He read *Hitler in Vienna, 1907–1913: Clues to the Future* (1983) by Sydney J. Jones and Karen Horney's 1937 *The Neurotic Personality of our Time*, part of his ongoing interest in Vienna, Hitler, and Freud respectively. His underlining in the latter book seems more personal, seemingly reflecting his thinking about *Eyes Wide Shut*, particularly Bill's state of mind: "The motto is: if you love me you will not hurt me"; "If I give in, I shall not be hurt." But others reflect something more than just Bill's fragile ego. Kubrick underlines passages about the neurotic personality dominating others and "imposing his will on them." He is intrigued by Horney's thoughts about the fears of success: " . . . Once he has shown an interest in success he is surrounded by a horde of persecuting enemies, who lie in wait to crush him at any sign of weakness or failure." Is Kubrick thinking about Bill Harford or about himself?

Kubrick, the intellectual sponge, consulted various experts as part of his research. As noted, in 1959 and then again in the 1970s he spoke to Schnitzler's grandson, Peter, who had appeared in *Carnival of Souls* (1962), a film Kubrick admired and that may have influenced *The Shining*. Later he spoke to J. P. Stern (1920–1991), an authority on German literature, who had published books on Kafka, Nietzsche, and Schnitzler in the late 1980s and early 1990s. Tony Frewin put Kubrick in touch with Gershon Legman, the Beat writer who edited the short-lived *Neurotica* magazine (1948–1951) and was an expert on Europe's sexual history, having published enormous volumes about dirty jokes. Legman gave Kubrick a great deal of background on Schnitzler and the secret sexual history of *fin-de-siècle* Vienna, as did another friend of his, Clifford J. Scheiner. Apart from being a doctor—"Kubrick trusted [Scheiner] in a way he didn't trust most doctors; Cliff was first port of call for any

medical problems that came up"—Scheiner was a leading collector of and dealer in erotica, having authored two volumes on the topic. He "gave us a lot of information about the sexual mores of Vienna at the time of Schnitzler," Frewin said. Kubrick also absorbed the various suggestions from those prospective collaborators he approached over the years—Michael Herr, Terry Southern, Diane Johnson, Anthony Burgess, and John le Carré, among others.

Casting

Warner Brothers had long pushed Kubrick to cast A-list stars. Terry Semel told Kubrick, "What I would love you to consider is a movie star in the lead role; you haven't done that since Jack Nicholson in *The Shining*." Kubrick, it is said, always wanted a married couple to play the roles of Alice and Bill Harford. At one point he was considering Alec Baldwin and Kim Basinger, as well as Bruce Willis and Demi Moore. Eventually Kubrick settled upon Tom Cruise and, later, Nicole Kidman, who had previously worked with Cruise on the film *Far and Away* (1992). Kubrick admired Cruise's work, especially his performance in *Born on the Fourth of July* (1989), and compared Cruise to Jack Nicholson: "He didn't need anything. He was ready to act the part. Nothing else needed doing. His eyes were right, his mouth was right. And it's the same thing with Tom." According to *Variety*, which announced their signing on December 17, 1995, "Cruise and Kidman have said that they would not work together again unless the project was an interesting love story. Sources said Kidman and Cruise flipped over the script and were anxious to work with Kubrick." "He's a filmmaking god," Cruise said in a television interview. Cruise was so excited to work with Kubrick that he was willing to remove himself from Hollywood at the height of his career, when he was earning $20 million per movie, take a massive pay cut—while we don't know the exact amount Kubrick paid him it was a fraction of that sum—move himself and his family to England, and put himself through a rigorous working day that was 12 to 16 hours long, developing, it is said, an ulcer in the course of his work. "We knew from the beginning the level of commitment needed," Cruise said. "We felt honored to work with [Kubrick]. We were going to do what it took to do this picture, whatever time, because I felt—and Nic[ole] did too—that this was going to be a really special time for us. We knew it would be difficult. But I would have absolutely have kicked myself if I hadn't done this."

But while *Variety* dates their signing in 1995, Sydney Pollack recalls that Kubrick was interested in Cruise as early as 1993:

> [Stanley] was a friend, not a close friend, but a good friend that I talked to on the phone for 25 years. He was constantly on the phone because he didn't travel so he would call the States to find out what was going on, who

> were the hot actors, who were the hot writers and when I was doing *The Firm* with Tom Cruise was when he started thinking about Cruise for this piece and so he used to call me all the time, a couple of times a week and just ask me thousands of questions about Cruise: what's he like, what does he like, what does he eat, what does he do, what does he dress like, does he come to work, is he on time, is he not on time, is he opinionated, does he ask, does he bug you about the script, how good an actor is he, and so on and so on. So, I really feel like I half convinced him to use Cruise because Cruise is a wonderful guy. So I would go to Tom and I would say, "Listen I've been on the phone with Stanley Kubrick, and he's really interested in you for this movie, but if you do the movie it's a Stanley Kubrick movie, just shut up and do the movie."

Following *The Firm* (1993), Kubrick and Cruise began "faxing each other back and forth, never really discussing the movie, just talking about airplanes and cameras." They were both pilots and ended up debating the effect of aviation on World War II. A year later, Kubrick faxed Kidman with an offer to be in the film with her husband. "I didn't read the script," she recalls. "I didn't care what the story was originally. I wanted to work with Stanley." Elsewhere, she recalled, "As an actor, there are three directors you don't say no to and Stanley Kubrick was top of the list, but once we found out what the film was about, we were both nervous. You're dealing with subject matter that is dangerous [. . .] For us, it came along at a time in our marriage when we were ready to do it. We'd been married for seven years and so we said, 'Okay, we're willing to start talking about the things that a lot of the time we try to quell or try to pretend aren't there—desire, attraction to other people, all sorts of things.'"

The history of signing the minor characters is somewhat less clear. The credits for *Eyes Wide Shut* list Denise Chamian and Leon Vitali as responsible for casting, but discovering how Stanley Kubrick cast any of his movies is a difficult task. He kept few, if any, notes on his choices, leaving much of that work to Vitali, who videotaped the auditions for Kubrick's later approval. Chamian, a prominent Hollywood casting agent, was brought into the production late. She was introduced to Kubrick by Steven Spielberg, who even negotiated her salary with him. She never travelled to the United Kingdom and did all her casting by videotape. Indeed, she never met Kubrick, speaking to him on his favorite medium, the telephone. As Kubrick wouldn't share the script—he only provided descriptions of the scenes he needed actors for—she tried to find similar material in plays so she could test actors. The main actors she supplied were Vinessa Shaw (Domino), Alan Cumming (the hotel clerk), and Rade Sherbedgia (Milich).

When it came to casting Cumming, Kubrick was specifically looking for someone gay to play the hotel clerk. Assigned with the task, Vitali poured himself

into gay cinema of the 1980s and 1990s: "I can't even remember the names of all the films I watched—there was tremendous number of them that focused on that side of life." The script was so secret at that point that Cumming wasn't even given a live script to read at his audition. He recited some lines the casting agent had concocted. "I auditioned more than 30 people for that part before finally finding the perfect person," says Vitali. Chamian was able to provide what was indeed "the perfect person."

And then there were the other characters. Vitali cast many of them—such as Fay Masterson, who played Sally—based on videotapes. Julienne Davis recalls how she was initially cast as an extra for the orgy scene by Vitali. "Originally I was just an extra with a mask and not much else" before she was offered the role of Mandy. Thomas Gibson was cast without an audition after Kubrick saw him in *Barcelona* (1994), but he had also been friends with Cruise since 1992 after they appeared in *Far and Away* together. Todd Field's work on *Ruby in Paradise* (1993) had impressed Kubrick. John Turturro claims he was approached by Kubrick, although for which specific role is unclear. He declined because he "was busy directing his second film, *Illuminata* [1998], and couldn't be free for six months, and that's not the way that Kubrick worked. He wanted total commitment from the beginning."

By January 1997, the production had signed up Harvey Keitel and Jennifer Jason Leigh, as Ziegler and Marion Nathanson (the woman who, at her father's deathbed, throws herself at Bill) respectively. Unlike Turturro, they accepted but did not last; both actors were replaced: Keitel by Pollack, Leigh by Marie Richardson.

In what was either a cost-saving measure or an autobiographical gambit, or both, the film is peppered with cameos by Kubrick's family and closest collaborators. Vitali, who had played Lord Bullingdon in *Barry Lyndon*, plays Red Cloak, the orgy master, as well as several of the other masked and robed figures. One of the storefronts is named Vitali's, and a reference to Vitali's name also appears in the *New York Post* article reporting the death of Mandy. Brian Cook, assistant director on *Barry Lyndon, The Shining*, and *Eyes Wide Shut*, plays a butler. Longtime driver/handyman Emilio D'Alessandro appears as a newsstand vendor and has a restaurant, Caffe da Emilio, named after him. A restaurant with the same name was located downstairs from Kubrick's parents' Los Angeles apartment. D'Alessandro's wife and daughter, Janette, also appear in the film as extras in the toy store sequence. Both Christiane and Katharina appeared as extras in the film as a café guest and mother of a patient respectively. Katharina's son, examined by Dr. Bill, is played by her real son, Alex. Lisa Leone, one of the film's art directors and its production manager, plays Bill's secretary. Kubrick, though, refrained from an appearance. He cast Sherbedgia, who bears a strong resemblance to him, as Milich. Amateur analysts of the film are convinced that Kubrick plays a customer in the Sonata Café, but a close look, as well as testimony from the Kubrick family and collaborators, disproves this.

Preparing for the Orgy

For Kubrick, the appearance of the models hired to appear in the orgy was paramount. Everything was subordinated to their physical image and attributes. Planning and casting this central scene proved a complex matter for all concerned. Vitali and choreographer Yolande Snaith joined forces for the casting. Kubrick's hiring of Snaith, a choreographer of contemporary dance, had echoes back to some 40 years earlier when, filming *Killer's Kiss*, Kubrick had his then wife, Ruth Sobotka, a ballet dancer and choreographer, create and perform a ballet sequence in the film. But this was a much larger undertaking, and despite Kubrick's kindly, even fatherly approach to Snaith, she found the whole process, which included looking at photographs of the top models from all over Europe and the United States (some of whom charged $10,000 per day), a difficult, problematic, and frustrating experience.

In his search for the body type he had in mind, Kubrick looked at Helmut Newton photographs. They depicted naked women wearing only high-heeled shoes and holding a glass of wine, and another of a naked woman in ballet shoes lighting a cigarette. Lisa Leone says, "Kubrick was looking for a Helmut Newton look. He said, 'Call Helmut and ask him how he gets the girls'." Kubrick, recalls Abigail Good, the actress who played the "mysterious woman" at the orgy who sacrifices herself to save Bill, wanted "the best bodies in England he could find." No false breasts were allowed, says Davis. "It was a silicone-free zone. Stanley did not want anyone with implants." He had Snaith look at images of women with a particular shoulder line, women in the mold of Kidman: slender, perfectly proportioned, preferably blonde. The male participants had to be classically proportioned, athletic, muscular, Leonardo da Vinci types, Snaith says. Kubrick was uncompromising.

Many busloads of hopefuls came to the studio's flat in Soho. During the many audition sessions, they were photographed from every angle, but no angle and no figure pleased Kubrick: "He just wanted Barbie dolls," Snaith recalls. She adds, "They were a stereotype, a cliché, and it says a lot about that world, its misogynistic attitude, high society treating women as objects, controlling them." All the models were white. While Snaith thought it was racist at the time, she later admitted that women of differing bodily and ethnic types would not have looked right in the context of an orgy that was a projection of Bill Harford's imagination. The 10 or 11 women and 3 or 4 men she finally ended up with were models with no dance experience at all. To save money, co-producer Brian Cook recalls, "we finished up with a load of dodgy-looking girls with good figures from Manchester and the strangest parts of England. They were all much cheaper than the supermodels. Stanley was right, they had great figures, it's cheaper getting them from Rotherham and Birmingham than from New York if they had to wear masks" (Fig. 3.1).

"The rehearsals were spent trying to get them all to move well," Snaith recalls. "Models are not used to doing anything strenuous. It was a frustrating experience

Figure 3.1 The Kubrick "body types" at the orgy.

and a lot of time was spent training them. There was a lot of furniture in the studio—couches, beds, tables—all set up a little bit like the film. They practiced short choreographed movements in duets and trios. Very sensuous movement around the sofa and bed with lots of contact but nothing that became simulated sex. The models were paid on the understanding that they were not doing anything explicit." Vitali came to the rehearsals and filmed everything (the footage of which was later destroyed, including the casting tapes). Kubrick watched the tapes and Snaith went for a meeting where Kubrick made suggestions. It worked liked that for several weeks and was an ongoing process: "I was given quite a lot of freedom but I didn't know what I was aiming for." Her recollections are typical for people working for Kubrick, who kept pushing them to do something he would recognize as being what he wanted.

Though Kubrick did not work from storyboards, sketches were made for the complex choreography of the masked ball, and a series of these in the Archive show how detailed the preparations were for the scene:

1) Groups of men waiting
2) Tom walking through groups of men—masked heads turn and look at him
3) Tom walking through groups of men—masked heads turn etc.
4) All men gather and converse.
5) Men move to edges of room and stand still.
6) Procession of women enter and
7) Men and women mingle, exchange glances.
8) Master of Ceremonies chimes gong.

9) ½ men and women form double circle in centre and the rest watch.
10) Men on outside, women on inside, holding hands, walk around opposite direction.
11) Men bow down to women.
12) Women disrobe.
13) Men and women leave in pairs, hand in hand
14) Men and naked women leaving hall, servants taking away gowns men and women waiting.
15) Second round of circle begins.

Interestingly, this outline bears a closer similarity to the 1969 Austrian television version of *Traumnovelle* than the final film, where, as usual, decisions were made as filming was under way.

Costumes

Kubrick's preproduction work required extensive research into the material objects that would make up the *mise-en-scène* of the film. Costume selection was extensive and indicates the uncertainties of what Kubrick wanted in the process of preparing *Eyes Wide Shut*, especially in the orgy sequence. The Archive contains photographs of costumes worn by monks, nuns, and priests, including Gothic costumes from the 13th and 14th centuries. There are pictures of dress from Arabia, Bulgaria, Palestine, Serbia, Spain, Syria, and Wales. Research for the costumes includes books about various periods: Thomas P. McCarthy, *Volume on a Guide to the Catholic Sisterhoods in the United States* (1955); Ted A. Campbell, *The Religion of the Heart: A Study of European Religious Life in the 17th and 18th Centuries* (1991); Louis L. Martz, *From Renaissance to Baroque: Essays on Literature and Art* (1991); Tessa Watt, *Cheap Print and Popular Piety 1550–1640* (1991); Thomas Kaufmann, *Central European Drawings 1680–1800* (1989); Joan Evans, *Dress in Mediaeval France* (1952); Pierre-Louis Duchartre, *La Commedia Dell'Arte et ses Enfants* (1955). Photocopied pages from the *Illustrated Encyclopedia of Costume and Fashion: From 1066 to the Present* (1994) by Jack Cassin-Scott refer to the 1640s. Pages from Geoffrey Squire's *Dress and Society 1560–1970* (1974) discuss 16th-century baroque. There is a price list for uniforms from the Long Island Jewish Medical Center, and a catalogue for men's shirts and women's panties. There is information from Cerruti of Paris about their designs for Jacqueline Kennedy's wedding dress.

To make the costumes, Kubrick hired Marit Allen. She had previously worked on Nicolas Roeg's films, including *Don't Look Now* (1973) and *Bad Timing* (1980), films that have some rough parallels with *Eyes Wide Shut*, and the director had met her as far back as the 1960s when she was fashion editor at *Vogue*. In 1995, Allen received a call asking her to meet Kubrick at Childwickbury, where he explained that

he was working on "a contemporary film that would take place over a period of three days, a fairly simple project, very easy, maybe a party or two, a doctor and his wife, two changes of clothes, that's all!" Despite this claim (or ruse) of simplicity, Allen confessed, "I've never done so much research on a film before shooting started."

Allen recalled that Kubrick was very particular when it came to costumes, though that didn't mean he wasn't open to ideas and suggestions:

> His idea was to start all over again until he felt that everything was right. I have to admit that, invariably, I found his decisions to be accurate. He never provided me with any general guidelines or image of what he wanted to achieve on the whole. I had to try to understand and feel what he was looking for. I knew he wanted this film to be classic, graphic, and stylized . . . It was all very complex. For example, Stanley didn't just want G-strings but a particular shape and style. I had to have photographs and actual examples of all the different type of G-strings that existed around the world, in sex shops, ordinary stores, and boutiques. It became a joke for Stanley, who claimed that there wasn't an article of women's underwear in London or New York that I hadn't photographed—and he was right.

Even then, it didn't always mean that the results were what Kubrick had envisaged. When it came to shooting the orgy, Kubrick cried, "Look at those strings. They're horrible, ugly, impossible!" When she pointed out that he had personally chosen them after looking at the photographs, he replied, "That's strange. What can you do?" An hour later, Allen had come up with a new design.

The same particularity was applied to the masks. "Stanley absolutely wanted masks, he felt it was part of the imaginary world," recalls Allen. Masks have always featured prominently in Kubrick's films. There are the mangled mannequins in *Killer's Kiss*. Johnny Clay wears a clown's mask in *The Killing*, and Alex and his droogs wear bizarre masks as they go about their nasty business in *A Clockwork Orange*. The characters in *Barry Lyndon* are caked with makeup and fake beauty marks that mask their faces. There is that strange man wearing a bear (or dog) mask while fellating his companion in *The Shining*. And there is what Michel Ciment calls "the Kubrick mask," the glowering face of madness or distress that appears in almost every Kubrick film.

There are pages of photographs of masks being considered for *Eyes Wide Shut* in the Archive. In the end, "We had them sent from Venice," Allen says. In the summer of 1997, Stanley asked D'Alessandro if he knew anyone in Venice as "I need someone to take some photographs of the carnival masks." D'Alessandro called his cousin, whose daughter, Barbara, photographed all the masks she could find. A week later, an album of numbered photos arrived, followed by several pages of detailed notes explaining what each mask was called, where it was made, how much it cost, and how long it would take to arrive. Pleased with the results, D'Alessandro

arranged for the masks to be bought and shipped to England: "[They took up] an entire room and I photographed them all, as I did with everything, according to his directions: using natural light, in 35 mm, no Polaroid and no flash. Then I hung the prints on large pieces of cardboard. He kept the cardboard panels with him at all times and could choose the masks for Tom, the prostitutes, the servants." In the Archive are the precise measurements of Cruise's face to make sure the chosen mask was made to fit his exact proportions (Fig. 3-2).

Allen goes on to say, "It was a continuously evolving process. We had a small workshop near the set where we constantly retouched the masks, applying silver or gold, taking it off. It was very exciting to watch Stanley change the composition of the masks, their grouping, isolating one for a close-up. I knew that he knew I knew what he was looking for . . . He wanted to create the impression of menace, but without exaggeration."

Similar work went into creating the mannequins in Milich's store. Much of the design of the costume shop came from drawings by Chris Baker, but the actual choice and placement of the mannequins in the shop, the composition that would lead to the correct perspective, was complicated. For the costumes themselves, Allen once again searched through various periods: "Edwardian, Elizabethan, etc. Once again I went to a costume rental store and photographed hundreds of costumes for him to choose from." Even the name of the shop, "Rainbow," presented a challenge. Production designer Les Tomkins recalls that great care was taken about names for the various shops that appear in the film. The production sent names to the Warner Bros. lawyers to check whether there might be a conflict with actual places of business.

Even Milich's costume was the subject of some discussion. The screenplay indicated that Milich was wearing a bathrobe during his initial encounter with Bill. But when Allen asked Kubrick what he had in mind, he responded, "A bathrobe? Good God, why would he be wearing a bathrobe? Don't worry about the screenplay." When she asked him what Milich should be wearing, he said, "A shirt, pants, shoes." Allen proceeded to photograph him in 27 different outfits, including four strange old bathrobes. After reviewing the pictures, Kubrick chose the initial bathrobe. "Once again I knew that he knew what I wanted to see Milich wear. But he wanted to have several alternatives."

Kidman's costuming presented a problem. Though Kubrick "was looking for a classical, timeless style for the film as a whole," he was initially inspired by the wardrobe of his eldest daughter, Anya: "a slightly hippie look, embroidered flowers, that sort of thing." Kidman wanted a more contemporary, New York style. Kubrick was eventually swayed by a photograph of her in a newspaper, wearing a black outfit and a white shirt. "He said I should work from that. So we then focused on what Nicole had in mind." Ultimately, Kidman wore some of her own clothes, wedding band, jewelry, and other items when the film was shot. According to Annie Liebowitz, who photographed Kidman in 1997, "Kubrick had asked her [Kidman] to stay out

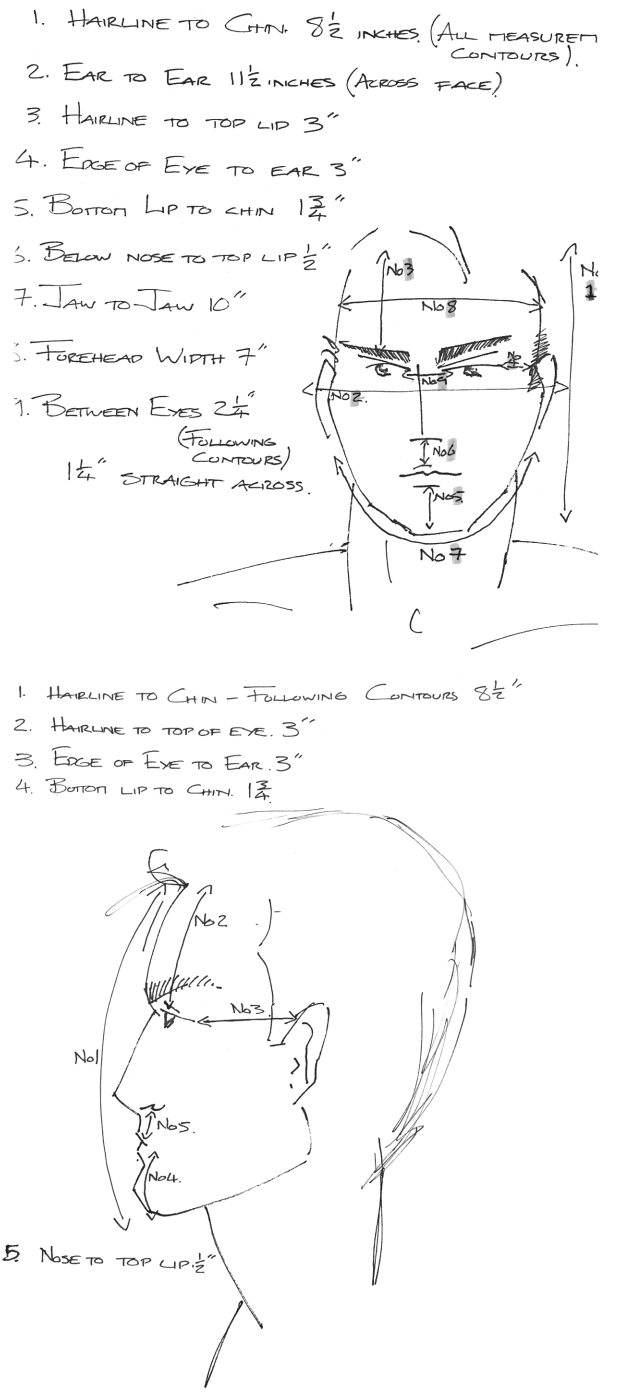


Figure 3.2 Measurements for Tom Cruise's mask.

of the sun for a year or something before they started filming, and her skin was very white. Everything that you would think makes her a movie star was stripped away."

Domino, the prostitute, presented similar problems. Recalls Allen, "I dressed her with what must have been thirty different outfits. The mauve was the most striking, the most graphic, and was the one we eventually used." The other costumes were simpler to create. With the exception of the costumes at the orgy, the majority of the characters wore contemporary clothing suitable to their station.

All in all, Allen's work with Kubrick followed the familiar pattern of obsessive research and enjoyable company:

> He was a very shy man, and his relations with women were very different from his relations with men; it was more of a game, almost flirtatious, and there was always an added dimension when he was angry, impatient, or happy. With men he was more direct, more abrupt. He would talk to them for hours about football or aviation . . . I've always had the greatest respect for the artist in him and have always been passionately curious about how he got want he wanted, with all those slow, interminable rehearsals, all those unmade decisions. And yet he seemed to approach it all with a kind of malicious humor, without taking it especially seriously. He would accept anything from anyone, providing they knew what was at stake and did their best, and at the same time he was very demanding with everyone.

Location and Set Design

Preparations for the film's sets were as painstaking as those for the costumes—and a lot more trouble. "The original idea," recalls Brian Cook, "was to shoot everything on location in London." This presented a series of problems, and Cook recalls how the "only place where things were difficult was sorting out a good location manager for Stanley." After a couple of false starts with various people, Simon McNair Scott was brought in, and he was to remain for the entire film. It was also decided that it might be very helpful to have a New York art director on the film in order to authenticate the New York City sets built in the studio and the London locations meant to stand for New York. Kubrick was not happy with the first hire, and another art director from New York was hired to help with setting up the locations. Cook believes that "we should've gone for one of the Grade A players, but Stanley did not think it was worth the money."

In 1996, via a three-page fax, Kubrick had asked his daughter Vivian, who was then living in New York, to photograph various streets, locations, and other things in New York City. Vivian asked her friend Lisa Leone for help but on the proviso that she couldn't pay her or let her father know. Leone took photos around the Village, where she was living. Kubrick loved the photos and Vivian confessed that

Leone had taken them. Kubrick then asked Leone if she wanted a couple of weeks' work. It turned into a couple of years: "Stanley was the type of guy that if he felt you could take on more, he'd give it to you." Slowly, Leone's role became bigger and bigger. She hit it off immediately with him as both were from the same neighborhood in the Bronx (her father was Italian and her mother Jewish). They had a "cultural understanding," and it helped that Leone was also close to Vivian.

Leone now became the New York art director. "My role was pretty unique," she recalls. "No one knew me. I was this little secret person in New York." The only people who did were Jan Harlan, Vitali, and Kubrick. She secretly sent photographs—this was the predigital era—that Kubrick would view and then ask her to take actual measurements of New York streets to determine their exact width and the precise spacing of newspaper vending machines, mailboxes, fire hydrants, trashcans, and other material objects. She then oversaw the gathering and shipping of over two 40-foot containers of props, including taxicabs, mail, mailboxes, garbage cans, and the like. She measured what she could of Kubrick's old apartment on Central Park West, though changes had been made to it. She even had the entire contents of her friend's apartment stripped and sent over to become the interior of Domino's place. Leone eventually came over to England, became the on-set dresser and general production manager, and played the role of Bill's office receptionist in the film.

For Kubrick, as Leone accurately put it, "everything was visual." Kubrick personally examined every image. When the decision was made to shoot New York close to home in London, photographs of London locations were made. Accompanied by a huge security guard, the crew photographed "some of the worst streets in London to double as New York Streets. Not a job for the fainthearted," Cook recalls. "The night patrol would come by each evening to go through the photographs with Stanley, and then head off into the city until dawn." At the same time, other photographers were looking for New York–style apartments during the day. For a year before shooting started, Harlan's son, Manuel, along with others, traveled around England photographing possible locations. Manuel later became the unit stills photographer on the production. As a sign of the sheer volume of his work and others, the Archive contains some 302 boxes on locations alone. These boxes contain indexed photographs of various locations in England and New York, including stately homes, restaurants, bars, doctors' offices, shops, streets, doorways, and apartments. They also contain research material such as brochures, leaflets, and floor plans of hotels and historical places. They include a map of Greenwich Village overlaid with surrogate London locations.

As with all his films from *Lolita* onward (minus those bits of *Barry Lyndon* filmed in Ireland), *Eyes Wide Shut* was shot entirely in the United Kingdom, apart from some brief scenes done by a second unit in New York. According to Harlan, Kubrick had initially planned to shoot the New York City exteriors in London's East End, at night, with a few American phone boxes. To this end, Kubrick hired production

designer Jim Clay, who was replaced quite quickly by Les Tomkins, who had previously worked with Kubrick on *The Shining* and *Full Metal Jacket*. Tomkins on his own, however, didn't quite work out. Cook recalled, "It was difficult for Les at this time. We really needed a much stronger experienced person that Stanley would listen to. My thoughts were trying to get Roy Walker back, but he'd fallen out with Stanley." Whatever their disagreement was, Walker, who had worked with Kubrick on *The Shining*, was persuaded to return.

They then hired Dave Shapman, an American designer, specifically to find locations, especially in London, that could believably represent Greenwich Village. Shapman spent a number of days and nights photographing places for Kubrick to see. Cook recalls how "Stanley was familiar with the dimensions of the floor and the layout of the New York apartments used as a model for the building where Bill and Alice live. He asked a collaborator to stand on the corner of a real street in Greenwich Village—which was then reconstructed in the studio in London—to photograph passersby each week, for months. He wanted to know what a New York crowd looked like in this part of town at this particular time."

But the conditions necessary for filming, including the need to close off streets, would have made this too difficult and too costly. Kubrick would have preferred to shoot more outside of the studios, as he had done previously, making use, for example, of a bacon factory in a warehouse near his home, but this was not possible as the ceilings were too low to accommodate Bill and Alice's apartment. Instead, Kubrick booked two stages at Pinewood Studios where parts of the street exteriors were built and where the interiors were also constructed and shot. As Tomkins recalls, "it soon became obvious that we were going to end up building sets for the street scenes." The "decision to work at Pinewood was one of the most important he made, and he did so fairly early during shooting."

As befitting old-school designers who had worked their way up, Tomkins and Walker preferred traditional methods such as making cardboard models of the sets to serve as previsualization for the actual sets themselves. Kubrick had realized the potential of models while working on *The Shining*. Provided they were large enough, he could insert his 35-mm still camera and take pictures. He was less interested in the models than in the photographs he had of them. "He felt he could get a better idea of the set this way, an attitude that recalls his youth, when he was a professional photographer."

Now, however, Kubrick increasingly disliked the models his art directors were creating. As a profound lover of new technology, he preferred the 3D computer visualizations created by Kira-Anne Pelican in the art department (Fig. 3.3). For example, the ballroom for the orgy sequence was to be built on a set at one point surrounded by a series of mirrors. Walker and Tomkins produced a polyform cardboard model, but Pelican's 3D visualization produced on the computer showed that it wouldn't have worked and the idea was scrapped. A location was found instead. Tomkins was never quite satisfied: "We had built a number of models before

Figure 3.3 Kira-Anne Pelican's 3D sketch for the orgy ballroom.

deciding on the final set, but he never gave us an overall vision. We worked set by set, separately."

Kubrick, as was his wont, built his vision bit by bit. A highly detailed Manhattan street, specifically in Greenwich Village, was carefully recreated on the Pinewood backlot by a production design crew headed by Tomkins and Walker. Four blocks' worth of facades were built and then dressed with street signs and other authentic items—as a result of the many photographs taken of the locations—that had been shipped from New York City. Tomkins says,

> We had a lot of reference material that Stanley adored having around. We then constructed the buildings he liked, rearranged them a bit to improve the composition, and that formed the basis for the streets. From there, we had to decide how the New York store windows should look, and we took detailed photographs of what was in the windows to find out if we could copy the objects or if we had to have them sent from America.

The façades were periodically redressed, depending upon the scene at hand, causing some eagle-eyed viewers to spot repetitions. British-born graffiti artist Nick Walker was commissioned to recreate New York–style graffiti for the set.

Kubrick also had his set designers look for suitable interiors. Tomkins recalls how they found one in London that Kubrick thought he could use, but he realized he would have less freedom with the lighting if he were shooting on a real location. As we have noted so often, Kubrick was meticulous and obsessed over the tiniest detail. Cinematographer Larry Smith recalls that "Stanley would tell the production

designers and set dressers exactly what types of lamps, chairs or decor he wanted, and he always preferred using the best materials—he wouldn't use paper and wood if it was possible to do it with plaster, cement or brick. If we didn't like the color of the walls or something else in the scene, he'd have them changed."

The set designers built Bill and Alice's apartment and the other interiors, alongside the exteriors, at Pinewood. Kubrick referred to his photographs and models, had moveable walls built to accommodate the Steadicam, and in the end carefully recreated an apartment from his memory of where he and Christiane had once lived in New York. To further personalize the space, he had paintings by Christiane placed on the walls. Since Alice Harford was at one time the manager of an art gallery, the lavishness of the art on the Harfords' walls was quite justified. But surely there was another reason. Warner Bros. executive and confidante Julian Senior suggested, "I have to ask myself why, the only time in one of his films, *Eyes Wide Shut* was filled to the brim with paintings by Christiane and her daughter Katharina [. . .] every wall is covered with one of Christiane's paintings which had not been in a single one of his movies before. It was a kind of a statement deep down. I think he was tired, very tired."

Kubrick also sent D'Alessandro to Childwickbury, where most of Bill's and Alice's furniture came from, to collect tables, chairs, cabinets, pictures, and ornaments from the family's living quarters. He recollects Kubrick asking him to "go to the Stable Block and take some old books . . . Let's air them a bit. Dust them off and take them to the set." The prostitute Domino's apartment was also constructed at Pinewood. Everything came from an actual New York apartment, which was completely gutted of its plumbing, sink, furniture, and so forth: "Stanley had bought the whole thing for a song."

Many key sequences were shot on location. Somerton, the palatial pile where the orgy takes place, was an amalgam of the interiors and exteriors of several different sites: Highclere Castle in Hampshire (used for *Downtown Abbey* [2010–2015], devised by Julian Fellowes, who played a bit part in *Barry Lyndon*), Elveden Hall in Norfolk (subsequently used by Ridley Scott as a location for his 2017 film *All the Money in the World*), and Mentmore Towers in Buckinghamshire (which had been featured in Terry Gilliam's *Brazil* [1985] and would be the location of Wayne Manor in *Batman Begins* [2005]). Kubrick did his characteristic research, considering such locations in the United States as Newport, Rhode Island, and even William Randolph Hearst's castle, San Simeon (rendered as Xanadu in *Citizen Kane* (1941), a film Kubrick admired, and also the location of Crassus's Roman villa in *Spartacus*). Other locations included Thetford Forest in Norfolk; Chelsea and Westminster Hospital in London; Hamleys toy shop in Regent Street (doubling for the New York toy store FAO Schwartz); Hatton Garden in central London (for the New York location where Bill is followed by the mysterious man); and Knebworth House in Stevenage, Hertfordshire. The Lanesborough Hotel in London served as the Nathanson apartment, and the interior of Madame Jojo's in Soho became the Sonata Café.

In the finished film, all this attention to detail shows in unusual ways. Critics complained that the New York of *Eyes Wide Shut* bears little relation to what contemporary New York looks like. But this was and is the point. The details, especially of the exteriors, are a "memoryscape," even a dreamscape. Kubrick had not returned there for almost 30 years, and much had changed. "For Stanley, there was a lot of nostalgia going on," says Leone. "Stanley was remembering stuff but it didn't exist. He would recall where he would hang out, recalling his time on 10th Street in the East Village." There may be no knishery among the shops in Greenwich Village, but maybe one was lodged in Kubrick's memory, and there it is (Fig. 3.4), carefully detailed in the plans and executed in the set, a throwback or reminder of an older, Jewish New York (the very Jewishness he had commanded Frederic Raphael to erase from his script), along with the other shops, the graffiti, and the neatly laid-out streets. Everything is detailed; nothing is real.

An MGM mini-biography of Kubrick, circa 1956, expresses his desire for realism: "Kubrick throughout his life had been fascinated by his home city and disappointed with the way Hollywood had represented it. He conceived a taut story, utilizing the city and its people in a way Kubrick believed would represent them honestly and in realistic terms. 'The Killer's Kiss' was the result and this picture, released by United Artists, launched Kubrick as one of the most promising directors in Hollywood." Indeed, *Killer's Kiss*, filmed on the fly on the streets, palpably represents New York of the 1950s. Its images have an almost documentary texture. Shot without a permit, the camera had to be concealed. It is very much of a piece with his *Look* photography.

Figure 3.4 The prostitute Domino and Bill stop in front of Josef Kreibich's Knishery.

Fifty years later, Kubrick was no longer living in New York and walking its streets. His decision to recreate New York in the studio became part of his remembrance of things past as well as a nod to the old studio days in which as much as possible was filmed in the studio or the backlot. Kubrick went so far, in some scenes, as to put Cruise on a treadmill with the background projected on a screen behind him to represent his walking the streets—another old Hollywood *trompe d'oeil*. In the end, "realism," in its banal sense, was never as important for Kubrick as the perfect image.

Kubrick was, in general, ambiguous about cinematic "realism." Jack Nicholson reports how Kubrick told him, "In movies you don't try and photograph the reality . . . you try and photograph the photograph of the reality." After all, in his early career as a photojournalist, his job was to make the real interesting, to turn what is there in the world into something unusual within the photographic frame. And although he admired the style and methodology of the Hollywood studios, none of Kubrick's films fits comfortably into the confines of the conventional style of Hollywood realism with its transparent editing; its eye-level, rarely moving camera; its neutral color palette; its dependence on over-the-shoulder cutting for simple dialogue scenes. Conventional realism is, of course, an illusion, so carefully crafted, so much the basic formal structure of film after film that we have settled on it as "realistic." Any major departure can make us open our eyes and take notice. Kubrick's work always makes us open our eyes, often with a start, as Brigitte Peucker suggests—the uncanny, non-submersible unit. He wants us awake no matter what state his characters are in. But, curiously, awake to a dream state. "There is a very wide gulf between reality and fiction," he told Penelope Huston in 1971, "and when one is looking at a film the experience is much closer to a dream than anything else." And, as he told Mathew Modine while filming *Full Metal Jacket*, "real is good; interesting is better."

Cinematography

The color scheme of *Eyes Wide Shut* is among the most precise and in many ways the most simple of any Kubrick film. Dominated by golds, reds, and blues, the interiors filled with Christmas lights—great sheets of them in Ziegler's home—it presented a challenge to any cinematographer. Kubrick hired a relatively inexperienced lighting cameraman, Larry Smith, who had served as the gaffer—chief electrician—on both *Barry Lyndon* and *The Shining*. Perhaps he wanted someone who would be perfectly malleable to his wishes, or more simply, he admired Smith's work on the previous films and knew he could be trusted to carry out the director's ideas. The collaboration was successful and Smith remembers it fondly and in some detail to this day.

In a long interview with *American Cinematographer* in late 1999, Smith recalled that Kubrick drove Smith out to the estate Kubrick was considering for the orgy

sequence, and as they examined it from a distance, asked Smith how he would light it at night for an exterior scene. Smith outlined his strategy and they headed back to Childwickbury. Smith recollects,

> When we arrived at the house, he said to me, "Well, do you want to shoot the movie?" It was as simple as that. This may sound strange, but I didn't say yes right away; I actually asked him if I could sleep on it! Because I'd worked with Stanley before, I knew what kind of commitment he demanded. I knew it would be a long schedule and that I'd have to be wrapped up in the project body and soul. Of course, deep down I knew right away that I was going to do it, and I told him so the next day. Obviously, most cameramen would give their right arm to work with Stanley, but ultimately, the reason I said yes was because we'd been friends for more than 20 years, and he asked me personally if I wanted the job. That meant a lot to me.

Dealing with the lighting for the various locations, both interiors and exteriors, posed some major problems. Kubrick and Smith solved them by using 5298 500 ASA film stock (which was on the way to being phased out by its manufacturer), "pushing" it two stops, and then developing the negatives for a longer time than would ordinarily be required. This process brightened the lights—especially the curtains of Christmas lights—in any given composition and permitted location shooting with fewer lights, thereby drawing less attention from passersby when shooting on location at night. That problem was further solved by using the "process shots" we mentioned earlier in which Cruise would walk on a treadmill while the background was projected onto a screen behind him. The images, or "plates," were shot by a second unit, which included Leone and cinematographers Patrick Turley, Malik Sayeed, and Arthur Jafa, in New York. Cruise was lit in such a way that it would create the impression that lights came from the streetlamps and shop windows passing by on the plates.

A deep blue suffuses the nighttime sequences of the film. Smith recalls that

> the blue we used was very saturated, much bluer than natural moonlight would be, but we didn't care about that—we just went for a hue that was interesting . . . I used open-faced clear glass arcs to get that particular color, and to create shafts of light that would bring out the sharpness of the blinds. It was an over-the-top blue, but it complemented the orange light very nicely and gave those scenes an intriguing look.

Intriguing for its utter unreality. Every technique of getting images onto film attests to Kubrick's and Smith's work to create a cinematic world that was true to its own internal logic, a dream logic perhaps, certainly a world constrained by the consciousness and unconsciousness of its inhabitants. *Eyes Wide Shut* is an exquisitely

beautiful film to look at. Its color and detail are at the service not only of the pleasure of the eye, but as an expression of repressed emotion and a troubled soul.

Fangorn's Dream

Among the most fascinating artifacts from the film's preproduction are a series of drawings. Kubrick commissioned them from Chris Baker, otherwise known as "Fangorn," who had also created sketches for *A.I.: Artificial Intelligence*. For *Eyes Wide Shut* he made some 43 preparatory black-and-white sketches and just one in color. Some of the *Eyes Wide Shut* drawings are of the costume shop, and though they are dark and expressionist as opposed to the uncanny fluorescence that Kubrick would eventually shoot, they do provide a template. Others represent ideas for costumes at the orgy. But the most interesting are the fantastical, pornographic images that would have portrayed Alice's dream. Two represent a series of pillars. In one, Bill stands, as if suspended on a cloud, with Alice lying naked in the distance. One shows Alice being kissed by a number of men. The most startling has Alice and the sailor naked on horseback. She leans forward on the horse while he penetrates her from behind. The fact that Kubrick chose not to translate them into film images makes clear his decision not to discriminate dream from "reality," but rather to make the world of *Eyes Wide Shut* a liminal place, hovering between the unconscious and wakeful states. Fangorn agrees that the story is surreal enough without the addition of overtly surreal images.

Wren Street

At one point, the production received a fax from the London Borough of Tower Hamlets requesting that the dates for closing off streets for on-location shooting not be changed again. The fax is signed by a woman named Sarah Wren. Jason Wrenn was the focus puller on the film. In a gesture he repeated throughout the film, honoring his colleagues by placing their names at various parts of the sets, the last name would become the name of one of the streets built in the studio. Otherwise, the administrator's impatience was not shared by Kubrick, for whom preproduction did not mean a schedule but simply all the time that was needed to prepare the people, costumes, places, and objects that he might use in shooting. Even when production began, he shot and tinkered, altered, and made over. He had locations changed and sets rebuilt, all of this as his imagination went to work on filming images for *Eyes Wide Shut*. Kubrick was now ready for what would be a long, arduous shoot.

4

"They Absolutely Took Their Skin Off"

The Production of Eyes Wide Shut

For Kubrick, preproduction was a time-consuming process during which he did extensive preparation and received from his staff the details and materials that would be used in the shooting of the film. It was also a leisurely time during which Kubrick was in as complete control of a film production as any director can hope to be, a situation that would only be repeated during the editing process. The actual shooting of the film usually puts a director in a different situation. There is a crew to deal with, even if a relatively small crew on a Kubrick shoot as compared to others. Paul Thomas Anderson tells a story about visiting Kubrick on set and asking how he managed with so few people. "Why? How many people do you need?" was his response. As few people as possible were on set. "Our crews were always pared down," recalls Tony Frewin. "There weren't a lot of people on the set," says Leelee Sobieski. "Everything got to be very personal and intimate." It was reported that no more than 10 crew members were allowed on set for the interior scenes. Nonessential crew, hairdressers, and makeup artists remained offstage at all times. Kubrick often filled in the gaps by operating the camera himself or working the lighting setups, like he did on his earliest feature films. Still, there are the mechanical and technical details of lighting, camera, and sound. And there are actors, individual personalities with their own needs and demands. There is also the matter of time. Actors, technicians, and craftspeople have families, schedules, and commitments to meet. Even the director may have only a certain amount of time to devote to a particular picture, and a budget to adhere to.

But not Kubrick. Even by the standards of a Kubrick production, filming *Eyes Wide Shut* was an epic affair, outdoing not only all of his previous films, but all other films as well. Documents in the Kubrick Archive indicate that the shoot was to begin on October 28, 1996, and finish on February 7, 1997, just over three months, a standard amount of time. Costumier Marit Allen was writing letters optimistically forecasting the completion of shooting in July 1997 and even September 1996!

But in fact, production began on November 4, 1996, and finally wrapped on June 17, 1998.

What happened to prolong this shoot? Had Kubrick lost his touch and control, considering that he had not made a film for over a decade? Did the shoot of *Eyes Wide Shut* present special difficulties he had not anticipated? Or did Kubrick, now aging rapidly, somehow sense that this was going to be his last movie and so moved at a painstakingly slow speed to make sure he got the best results he could? The main reason for the lengthy shoot was because "Stanley didn't work under the gun," Nicole Kidman said. "Time was the most important thing to him. He was willing to give up location to save money, but he wasn't willing to give up time." Sydney Pollack explained, "Stanley had figured out a way to work in England for a fraction of what we pay here [in the United States]. While the rest of us poor bastards are able to get 16 weeks of filming for $70 million with a $20-million star, Stanley could get 45 weeks of shooting for $65 million . . . He ensured himself the luxury of trying to work out something that's complicated emotionally as this film was."

Another reason was because, Kubrick, in the words of Steadicam operator Peter Cavaciuti, was "always methodical" and took forever to do anything. Jan Harlan, executive producer of the film, said, "He emphasised that we must take our time to get the last 20% of quality." He was in no rush; he took his time; he used a small crew; and he worked with a studio, Warner Bros., who had faith in him. Having complete control meant for Kubrick having all the time he needed.

The Kubrick Method

The method followed a pattern, more or less. Typically (if there was anything typical during the shooting of *Eyes Wide Shut*), Kubrick would do a "stop test" the day before he shot a scene. The test was lit by the cameraman, who opened the camera lens at different exposure levels or "stops." He went through multiple lighting permutations and then watched the rushes/dailies at different exposures, deciding what stop to shoot at, and tinkering with the smallest details. Cinematographer Larry Smith recalled

> Once the sets were built, I'd go in and light them. I'd get the electricians in there, set up all of the practical lights [lights that are also part of the set], and then wire them to dimmers to give us the control we needed. After everything was in place, I'd shoot various tests with different exposures. When we looked at the test footage, Stanley would say things like, "I like that, I don't like that," "Why don't we try this?" or "Why don't we go and shoot some more tests?" A typical comment might be, "I don't like the look of that lampshade, let's change the color." The process involved a constant

> series of adjustments, which is one of the reasons that our schedule was so long. In many ways, it's a much more expensive and time-consuming way to shoot than simply using lights to achieve a certain color scheme, but that's the way Stanley worked on all of his movies. He was never afraid to go back to a certain set or location and change things around. He wouldn't show even a single frame of film that he wasn't happy with himself. When the paying public goes to see a Stanley Kubrick film, they're not going to get something that's simply thrown together.

Lisa Leone remembers how they "worked on lighting tests until 2 am, using a 35mm 2c camera. They moved lamps around, moved shades around, did set tests, color tests. If it didn't look good, Stanley would ditch it. He wasn't stuck to anything." Leon Vitali recalls, "We went around together every night at 1 am and we would take the readings from the lights and then I would have to send a fax to the D[irector] o[f] P[hotography] with a laid-out plan of every light . . . Stanley never trusted anybody. He just didn't. He must have been very difficult for people who were serious professionals to go through that kind of . . . examination."

Lighting was often made difficult because of Kubrick's fondness for using "practicals." For example, Kubrick had asked his electricians to fix tiny nets of lightbulbs to each of the walls in the Ziegler mansion for the Christmas ball scene, as if they were curtains, and a cascade of lights covered the round staircase in the entrance. A veil of ambient smoke was used to enhance their softness, giving the set the golden glow of a Gustav Klimt painting, as well as a dreamlike atmosphere. This may not have been a "dream" for Smith, who had to deal with the strong backlighting created by that curtain of lights, though the problem was largely solved by "pushing" the film—in effect overdeveloping it—during processing in order to balance the lighting effects.

Smith and his small crew would typically have a set completely ready the night before a given scene was scheduled to be shot. Todd Field recalls,

> We never shot days on *Eyes Wide Shut*, only nights for 18 months. Each location was pre-lit by Stanley, Larry Smith, the sparks and rigging crew. Stanley prepared these locations with lighting tests using a medium-format Linhof Technika with a Polaroid back. He made light studies in 1/3 stop increments using stand-ins from every possible position within each space and would then gang the stills onto a columned piece of board for comparison. Consequently, other than very small adjustments on the day, Stanley was ready to shoot as soon as he arrived on set. Having said that, his camera blocking and rehearsal were never rushed. His preparation afforded him the opportunity to discover the thing that really interested him on the night.

The next day, Kubrick rehearsed the actors for as long as he felt was necessary before rolling the camera. Only then did he film the scene.

Another reason for the prolonged shoot was, as Vitali explains, how Kubrick didn't know how he would shoot a scene until the scene arrived. "He didn't know it himself until he got onto set to shoot it [. . .] He never had a storyboard. He never worked from a storyboard. And everything developed because of how he rehearsed with the actors and where the rehearsals took the story and the intensity of the scene, and where it was in the story overall." Obsessed with getting the film just right, Kubrick wrote and rewrote the script even while they were shooting it. He sometimes faxed the changes to his stars as late as 4 a.m. Cruise explained,

> Stanley created an environment that suited his sensibility and suited his way of working. He allowed the scenes to evolve and he was never a guy that rallied the troops and demanded anything. He was actually very laid-back and relaxed, and he was always kind, because I think he knew what it cost us to do some of those scenes. Even when I was shooting, he would come up and put his hand on mine and he'd just want everyone to be relaxed. Stanley knew ideas weren't something you can just make happen. You have to let it come to you and that's how he worked and that's how we worked with him.

Added to this was Kubrick's penchant for multiple takes. Vitali explains Kubrick's method:

> He'd kick everybody off the set, just keep the actors, and just go over it while he was trying to find his first angle and from that first angle everything else would flow from there. But to find that first angle was so difficult for him, the first shot was so difficult and because he was finding it so difficult, we were running it, and running it, and running it. And what happens is you drop all pretense about acting and you're getting there in a really normal natural way. People don't always stand there and think through every word before they say it in life . . . the acting process starts to go away and erode and you start to be, to become . . . until Stanley thought you were ready to shoot.

He could go as far as filming 70 or more takes of a scene or even a small bit of business in order to get the performance or gesture he needed. Smith recalls that the numerous takes during the shooting of *Eyes Wide Shut* were done more often because of "a logistical problem [rather] than acting issues. Stanley didn't do take after take because he enjoyed it or wanted to drive everyone crazy—the scene was either right or it wasn't right, and whatever kept it from being right had to be eliminated. It might be something very subtle, like an ashtray facing the wrong way, but Stanley had a phenomenal eye for small details."

On the other side of the camera, the actors on the set describe Kubrick as perpetually demanding but very flexible, curious to see all the possibilities, including those suggested by the actors themselves. Nothing was right or wrong, according to Kidman: "Stanley was not that specific about what he wanted. He would watch me a bit and then would say, 'I really like how you do that.' He allowed me a lot of room to move and play naturally, like the opening shot of the film where I drop the dress." But he definitely wasn't looking for a naturalist performance; he wanted something different, something special, something "magical," occasionally bordering on caricature but never going all the way, restrained, even artificial. "Stanley was always waiting for something to happen," Kidman says. "He wasn't as interested in naturalistic acting as he was in something that for whatever reason surprised him or piqued his interest. 'Now you can just do what you want to do'," he'd say, particularly with the monologues. In this way he allowed "me to get lost in Alice" and "I became that woman." Vinessa Shaw felt that working with Kubrick "was like rehearsing for a play. It was a lot about the acting process, and concentrating on whatever he wanted us to focus on for that day, such as the camera angle or rewriting the scene. It allowed us to feel intimacy between each other." She and the other actors eventually became unaware of the camera, taking to their roles, inhabiting them, at the same time giving themselves over to their director and his intuition.

Given that the movie hinged on Cruise and Kidman's performances, Kubrick had made sure he got to know them well. David Thomson tells us that Kubrick spent "an unusual amount of time getting to know Tom and Nicole" in order to gain an "insight to draw out their best performances." Kubrick's signature technique of requiring multiple takes allowed him, in this case, to develop a paternal role with his principals, who, in turn, begin to open up to him and talk about their own lives. Kubrick "knew us and our relationship as no one else does," Kidman told *Newsweek*. David Thomson reports how "Nicole says he gets to know her better than even her parents," and the resulting intimacy allowed her to create the necessary intensity for her character.

Cruise carries the burden of the film. Like its source text, his character's angst and his peregrinations make up most of the story. He appears in almost every scene and much is told from his point of view. "We've got to earn every scene with this character," Kubrick told him, "every single moment with this character." In the documentary *Stanley Kubrick: A Life in Pictures* (2001), Cruise explains how difficult it was for him to play a role that went against his own personality. As Michel Chion points out, "Bill Harford gives little away and observes a great deal; he remains impenetrable to the end, without the robust physique of a taciturn hero." Bill becomes an avatar of the introverted male, passive, though sometimes forced into action. Think of Dave Bowman in *2001*, Ryan O'Neal's character in *Barry Lyndon*, or Joker in *Full Metal Jacket*. As Chion says, "This type of character contrasts with the readily clownish extroverts seen in Kubrick's other films, played by James Mason [in *Lolita*], Jack Nicholson [in *The Shining*], or Peter Sellers in [*Lolita* and *Dr. Strangelove*]."

Kidman gives a performance that is far from realistic. The closer she got to her director, the more distanced her acting became, the less like the conventional realism we are used to in conventional films:

> At certain times he was very controlling but at other times not, he allowed me to just get lost in Alice and after a year and a half I just became that woman, in a weird way. I know that sounds ridiculous, but as an actor there is reality and there is pretend and those lines get crossed and you're working with a director who allows that to happen; it's exciting and dangerous—that's when the work becomes so much more than just making a film.

"Stanley wasn't interested in realism," Todd Field emphatically says. "He wanted things to have the kind of intensity he grew up with watching classic studio movies." And intensity, as we have seen so often in the preparations for *Eyes Wide Shut*, means a careful preparation, a detailed visualization of artifice. Intensity became the watchword of the production, as Kubrick impressed his vision on his cast and crew. He encouraged an on-set familiarity and intimacy between Cruise and Kidman to resemble that which occurred in the real world. He suggested they make the set for Bill and Alice's apartment feel like their own home. He allowed them to make some changes to the décor, even insisting that they chose the curtains and the color of the window blinds. Kidman brought in some of their books and Cruise piled his loose change on the bedside table. They spent occasional nights together on the set, sleeping in the Harfords' bed, leaving their clothes on the floor, and Kidman left her makeup in the bathroom as she did in her daily life. Adding to the authenticity and blurring the boundaries between real life and the filmic world, Kidman (after all the research that was done on costumes) wore some of her own clothes and personal items, including bras, wedding ring, glasses, and earrings. Between shoots, Kidman would wear her bathrobe and curlers. "By the end," Cruise says, "we felt as if we lived on that set."

Alongside this intimacy, Kubrick attempted to foster an atmosphere of psychological mistrust. This was particularly the case between Cruise and Kidman, given their roles in the film. Kubrick confided in them separately, swearing them to secrecy. In fact, as befitting any Kubrick production, total secrecy was demanded. Everybody's contract had a confidentiality clause forbidding them from making any statements to the media. Cruise was banished from the set when Kubrick filmed scenes of Kidman alone, and vice versa. Kidman was not allowed anywhere near the orgy, for example, creating a sense of jealousy and curiosity about just exactly what was going on. Cruise was kept away from the filming of the scenes between Kidman and Gary Goba, who played the naval officer, making vigorous love to Alice, or Kubrick filmed the scenes when he knew Cruise would be away. The secrecy clause did not prevent Cruise from responding to a Hollywood gossip columnist's claim

that things had become miserable on the set. There were even rumors—denied by Kidman—of on-set sex therapists because she was alleged to have said she needed to be "coaxed" into her sex scenes with Cruise.

The Shoot Begins

The first location, on the first day of shooting, was Luton Hoo, an 18th-century mansion about seven miles north of Kubrick's home in Childwickbury. This served as the interior of Ziegler's Manhattan townhouse where the Christmas ball is held. The second unit, led by Lisa Leone, had already done the establishing shot of the façade of Ziegler's townhouse in New York (which was, in reality, the Polish Embassy in midtown Manhattan). There were also plans to shoot footage of Bill and Alice arriving in a car with a driver, but these were abandoned. Leone says that Kubrick was hoping for her to get a better, livelier, more party-like establishing shot of the mansion just before he died.

At this early stage, Ziegler was played by Harvey Keitel, who, Emilio D'Alessandro recalled, "didn't look like he was enjoying himself very much." There were intense rehearsals of the scene at the foot of the main staircase where Ziegler greets his guests, especially Bill and Alice Harford. "After five days of basically doing nothing, Keitel had started to talk less and less and was starting to look bored and nervous." A continuity Polaroid—a still photograph taken to mark where a take ended so that continuity could be maintained in the next take—of an unsmiling Keitel standing in front of the set can be found in the Archive. He clearly looks ill at ease. Kubrick concluded this sequence on November 16, 1996.

Production then moved to Knebworth House, another mansion located some 30 miles north of London. This was to be the location for the bathroom sequence with the overdosed prostitute, who was then called "Kelly Curran." At this point, she was played by Stacey Ness. The crew worked on putting images of New York over the windows to give the location authenticity. Having never worked with Kubrick before, Keitel, no doubt curious, "asked a lot of questions, which is not something Stanley enjoys with actors." On top of this, associate producer Brian Cook says that Ness, the model they had originally brought in from New York, refused to play the part of Curran naked. She said nobody had told her that she had to be naked. "We had to send her home, and here was a big inquiry over this fuck-up." The Daily Progress Report for November 18, 1996, recorded, "Filming abandoned at Knebworth after Stacey Ness encountered problems with her part." Ultimately, the character was renamed Amanda "Mandy" Curran and played in the film by Julienne Davis. D'Alessandro recalls, "We were supposed to shoot a scene with Tom, Harvey, and another actress. But it all went wrong: Harvey Keitel abandoned the film that same day, and nobody set foot in the house again."

The most likely cause of Keitel's departure was that Kubrick took so much time that he impinged on Keitel's schedule. Keitel didn't want to carry on as it was taking too long. Kubrick began filming the pool table sequence that appears near the end of the film on location at Luton Hoo but decided that it was not serving his purposes. He ordered the room be built as a set, which took a month. Given what it would cost to keep Keitel for the time it would take to finish the new set, the unhappy actor left the shoot. Keitel explained, "When Kubrick stopped the movie, they wanted me to wait for months without getting paid, which I couldn't do."

In addition to the scheduling difficulties, there was a feeling that Keitel was just not right for the part. This suggestion had some credence given the baggage that Keitel carried with him: he was mainly known for playing Italian-American Mafiosi, gangster types (this despite his being Jewish). Cook admitted that he "seemed okay for the part, and I usually imagined Harvey as a good actor playing policemen and marines. Not a Class A businessman. This to me was always a part for Jack Nicholson."

By this stage, Ziegler's wife Ilona, a model, was played by Victoria Eisermann. Known by her stage name Vicky Lee, she was a glamor model who had previously appeared topless in some British tabloids as well as modeling lingerie for *Playboy*. Lee explained how there was a casting call for glamor models, scantily dressed women with good bodies, at which hundreds of girls were in attendance. Originally cast for a nonspeaking role in the orgy, Lee was asked to return for an audition. Alone with Vitali (and a female assistant), who taped her, she acted out a scene where she found him attractive and seduced him. She was then asked to play Ilona. She was paid £2,000 per day. There was no script, and Lee was asked to ad lib as a very wealthy party hostess. This one scene was shot over two days, and they went over it and over it. "It was like Groundhog Day," she recalls. "Two days of the same thing." Lee described it as "the most nervous two days of her life," which she spent "being as scared as I've ever been as I was around Tom Cruise and Nicole Kidman." But, as Smith put it bluntly, "Harvey's wife was played by a complete bimbo, a non-actress, I think she was, if I'm polite, a topless model. It was awful. It was not working."

Enter Sydney Pollack, who had known Kubrick since the early 1990s, to play the role of Victor Ziegler. Cruise, who was directed by Pollack on *The Firm*, had recommended him to Kubrick (just as Pollack had recommended Cruise several years earlier). "What an insult," Keitel joked. "Not only was I replaced, I was replaced by a director." It turned out to be a great choice. Pollack's mixture of paternal authority and vague menace made him the perfect Ziegler. He was also a good cook, who made lunch for Kubrick, Cruise, and Kidman. Pollack came to the film innocently enough, and the first scene they shot, his welcoming Bill and Alice to his Christmas party, took relatively few takes. Cruise and Kidman were amazed. Lee recalls, "They didn't think that I worked with this new actor so they went with

another actress, which was a shame." Her scenes were cut and reshot with another actress, Leslie Lowe, as Ziegler's wife.

The scenes of Ziegler's party were also shot at this time. Kubrick rehearsed the dance sequences with his crew in order to work out how many extras he required. This also had the benefit of saving money. Once those extras were hired, they had to do their own hair and makeup. The scenes were then rehearsed again, with no film in the camera, to get them just right. This included the sequence where Alice is the object of an attempted seduction by the Hungarian lounge lizard. Kidman explains how her response to ward him off was improvised. "His favourite line, which wasn't in the original script, was when he said to me while we were preparing for a particularly flirtatious scene, 'So what would you say if a man was coming on to you really strongly? Has that ever happened?' And I said, 'Yes, I'd say [wiggling her ring finger and adopting a childlike tone], "I'm married!"', and he put that in the movie!"

"The following day," recalls D'Alessandro, "as if nothing had happened, production relocated to the luxurious Lanesborough Hotel in Hyde Park, where Kubrick had rented the entire third floor." Kubrick, however, was dressed so scruffily that he was refused entrance and had to go in via the back door. It was now November 20, 1996, and they were shooting Bill's scenes in the Nathanson apartment. The master suite was to be used as a set, and the actors and assistants stayed in all the other rooms. Kubrick had booked a junior executive suite with an adjoining room for himself, and he immediately spread his papers out all over the table. Special modifications had to be made as the hotel's double glazing was removed so Bill could open the window. At this stage, Marion was played by actress Jennifer Jason Leigh, Harry Freedman was her deceased father Lou Nathanson, and David Hunt was her fiancé Carl. They were joined by two others who never appeared in the final film, Jana Sheldon and John Sterland as Marion's aunt and uncle. Shooting of this sequence was completed by November 28.

The next location was Madame Jojo's, a nightclub in Soho in central London. It had been chosen as the location for the Sonata nightclub where Bill meets up with Nick Nightingale, who is performing before heading out to play at the orgy. It was so small inside that it was difficult to position the cameras, and it took from November 30 to December 4 to complete. Madame Jojo's manager, Florian Windorfer, who got a part as an extra, says that "everyone was smuggled in and out. Nobody knew anything." By the end, Kubrick himself "had the camera on his shoulder, up on a chair, shooting left and right." Production designer Les Tomkins says that while the location was meant to be a New York jazz club, it was in fact shot in "a nightclub for transvestites, a pretty seedy place." A few changes were made: small lamps were placed on the tables and additional lighting was put on the walls, and on the bar in the background. The result is a dark scene, visually and thematically, the place where Nightingale appears as a satanic tempter, and Bill the anxious victim, convincing Nightingale to give him the password and directions to the orgy.

By early December 1996, only three small scenes had been completed. Keitel had left the film, and one of the locations had been canceled. It became clear to many members of the crew and Kubrick's assistants that this was going to be a long shoot. Three months would stretch into two years.

Pinewood

When the interior sets were ready, the entire production moved to Pinewood Studios. It was a closed set and only those directly involved in the production were allowed in. Though they shot in the studio, Kubrick and Smith tried to create the illusion of available light. They dressed the street sets with New York–style lampposts set up with dimmers in order to control the light. They set up lights on the buildings and, where necessary, placed lights out of sight in order to create pools of light, while leaving the rest of the illumination "to be provided by Christmas fixtures and the lights we placed in the various shops and storefronts." But, as we've said, if the aim was to create a "realistic" representation of New York's streets, the results were the opposite. In the end, Kubrick maintained a sense of a dreamlike artifice, the streets of New York obviously a studio set and a New Yorker's dreamlike memory of what these streets looked like (Fig. 4.1).

From December 9 through 22, the crew shot the sequences at Domino's apartment. Using the contents of a real New York apartment that Lisa Leone had shipped over to England, it was recreated on the L Stage at Pinewood after a long search for a suitable London location, including multiple photographs of possible doorways, was abandoned. This included Bill's two visits where, at that point in the script, Domino was a student studying sociology who tells Bill she only works as a prostitute when her student loan runs out. "Do they have a good sociology department?" Bill asks her. "The world needs more good sociologists," he says. No such dialogue appears in the finished film. In the few casting notes that survive, next to Fay Masterson, the actress who played Sally, the prostitute who gives Bill bad news during his second visit to Domino's apartment, someone has written, "Really Good." Initially, Masterson says, Sally wasn't a prostitute but she decided she would be since Domino was. She recalled how very few people were on set, just her, Cruise, the cameraman, and Kubrick watching on a monitor—"there was no one around, it was like being on a stage—which made it feel very intimate." This feeling of intimacy shows as the scene plays out on screen.

Happy with the results, the crew and actors were given time off over Christmas. Kubrick (and D'Alessandro) kept working, though, returning to Pinewood and visiting alternative locations for the remaining scenes, including Mentmore Towers, an imposing castle in Buckinghamshire about 40 minutes from Childwickbury.

On January 21, 1997, production resumed back at Pinewood. The sequence of Bill's second visit to Domino's apartment was shot followed by those set at the

Figure 4.1 A comparison of studio sets of city streets. The image above is from *Phantom Lady* (Robert Siodmak, 1945). Below is from *Eyes Wide Shut*. (Just visible on the upper right of this image is a shout-out to Kubrick's longtime assistant, Leon Vitali.)

costume shop (Fig. 4.2). As with other scenes, Rainbow Fashions was originally intended to be filmed on location, at Fonthill Road in Finsbury Park, a suburb of north London, on December 21, 1996. But Kubrick decided that a set would have more impact, especially as it was previsualized by sketches made by Chris Baker and rendered as 3D computer visualizations. Although only brief scenes, the shooting of them lasted from January 22 until February 15.

Figure 4.2 The costume shop. Dr. Bill and Milich's seductive daughter.

One of the reasons for the prolonged shoot here was various ailments. Some things were beyond even Kubrick's control. Cruise was reported to be suffering from acute gastritis leading to abdominal pains, nausea, and vomiting, causing his departure from the set over January 22 and 23. Then, on January 31, Rade Sherbedgia (Milich) suffered a nosebleed and later cut himself on a wire coat hanger. More seriously, on February 4, it was reported that Sherbedgia was suffering "progressive loss of voice as required to shout during scene. Treated by Unit Nurse and advised to rest voice overnight." His hoarseness continued through the following day, when he was diagnosed with "Viral laryngitis aggravated by trauma to the vocal cords." He was not declared fit to return to work until February 11. From February 19 until March 1, production was held up yet again as Cruise was having stomach cramps. Next it was Kidman's turn, and from March 5 to 9, she was declared unfit to work with an upper respiratory infection. Instead, various tests were carried out at the location for the exterior of the Long Island gates and on the exterior of the New York streets on the Pinewood backlot.

Production stayed at Pinewood through May 1997, which D'Alessandro described as "the best month of the whole project." Multiple sequences were shot, including the montages of Bill and Alice's daily routines, the pot-smoking confessional sequence, Alice's dream, Bill's comings and goings, Bill's visit to the Hotel Jason to find Nick, as well as the exterior sequence where Bill receives the warning letter at the gates of Somerton.

The standout sequence here is when Alice reveals her imagined infidelity to Bill. Christiane recalled how Kubrick "watched the intimate scenes between Alice and Bill outside on a monitor and let them go through it over and over." She noted, "It

was very raw stuff. That's why I said they took more than their clothes off. They absolutely took their skin off." There were many tabloid reports about the making of these scenes, and the reticence that Kubrick demonstrated in his shooting of them indicates a desire not only to allow the actors a safe space but to disappear as an active agent. However, no matter the distance he kept, he still demanded multiple takes, still demanded that they wear down any reticence and spontaneity. The "safe space" was only safe from the vagaries of a "natural" or realistic performance.

The production reports continue to outline what may be considered a typical day, although no such thing really existed in a Kubrick production: "Call 1015; AM Light & test. Lunch: 1330-1430. PM Rehearse w/artistes on set 1545-1800. Supper: 1800-1830. Reh w/ artistes 1830-1945. Artistes wrapped @ 1950. WRAP: 2000 ex text crew 2135." Those same reports indicate how Kubrick spent a lot of time on some details but not others. The orgy scenes, for example, seemed to be done with relative speed, as we shall see, while sequences such as Cruise ringing the buzzer of Domino's apartment or Milich switching on a light, were returned to again and again. No one else worked quite the way Kubrick did.

During that month, a tabloid photographer had succeeded in penetrating the set's tight security, much to Kubrick's consternation. By climbing up a tree just outside the studio until he could see over the perimeter wall, he aimed his camera at the sheds in the backlot, thereby obtaining pictures of Kubrick emerging from Sydney Pollack's trailer; Kubrick in the studio buggy with Cruise and his daughter; Kubrick wandering among the production company vans. Kubrick complained to studio management and they made the wall higher by adding green wooden panels to the top of the fence. Private security guards were hired to patrol the perimeter of the set around the clock.

In mid-May Kubrick reshot the Ziegler party scenes with Pollack and Lowe. Construction of the billiard room was under way on Pinewood's L stage. By May 22, Davis had been hired to play Kelly Curran, and in early June, Kubrick reshot the sequences of Pollack, Cruise, and Davis—now renamed Mandy—in Ziegler's bathroom on a specially built set on the L stage. Davis says there was a great deal of discussion about how the bathroom scene should be played. "Sydney, Tom, and me completely rewrote" the scene, she says. A clipping from another British tabloid, *News of the World*, in the Kubrick Archive, filed under "News of the World Stories on Kidman" alleged that a Dr. Clive Froggat was hired as "medical advisor" to show "how addicts successfully lead double lives." "I was brought in to add authenticity to the acting," Froggat claims. Assisting Davis to look overdosed was most likely where Dr. Froggat lent his expertise. It was reported that on June 5, Tom Cruise was off the set between 1:30 and 2:30 p.m., suffering from a bout of severe coughing, nasal congestion, and runny eyes. A first shot was attempted at 3 p.m., but it was "abortive" as Tom was "unable to continue." He consulted a doctor at 3:10 p.m. and then went home at 3:45 p.m. By June 11, the Ziegler bathroom scene had wrapped.

Meanwhile, despite his meticulous preproduction planning, Kubrick was still on the lookout for suitable locations to double as a New York street. He sent his crew on those "night patrols" across the United Kingdom, including London, Reading, Liverpool, Glasgow, Manchester, and Bristol. This search continued through June and July and even into August.

From June 17 to 28, 1997, the billiard room sequence was shot. Kubrick had hoped to film this key scene on location, but in the absence of a suitable one, Tomkins and Roy Walker had to build it. "The large oak panels on the walls do a good job of expressing the opulence of Ziegler's apartment," Tomkins said of his handiwork. The Continuity Reports showed that for one shot of this crucial and complex sequence there were 61 takes. From July 7 to 28, filming of the sequence resumed because not only was the location changed, but the content of the sequence itself underwent constant revisions. Pollack has said that the billiard room sequence was inspired by the long explanatory scenes in the old *Columbo* television series and was continually rewritten: "We spent hours trying to find out what the characters knew and didn't know, what did and didn't need to be said."

Kubrick decided that Ziegler should be prone to sudden outbursts of profanity, reminiscent of Hartman in *Full Metal Jacket*. He encouraged Pollack to give a theatrical performance. Pollack explained,

> In the acting scenes, he worked in a way which I understood very well, which was a kind of feel your way through it as you go. You have the boundaries of the scene in your head but then he sort of gives you a little push off and sees where you go and then he starts to correct it slowly and then he records it on video . . . He wouldn't film it, he'd record it on video. Then he'd show it to you and he'd go through it, freeze the frame and say, "See that, when you turned your head like that."

Pollack and Kubrick got into "a couple of small arguments about acting because he wanted something very special in that movie and I . . . personally had trouble doing it. I did it because it was what he wanted which was a kind of theatricality, not absolutely real like you and I are talking now. He wanted a kind of theater." Pollack had difficulty with the stylized performance Kubrick was looking for: "I wanted to do it but I didn't know how to do it and not be artificial. But I did shut up and do exactly what he said."

Between takes of the billiard room scene, the production briefly relocated to the bacon factory (Unit 8, Porters Wood Valley Road) on an industrial estate just outside St. Albans, where Kubrick lived. He had originally intended to hire this unit as his base for the production, much as he had used the old gasworks at Beckton to recreate Vietnam for *Full Metal Jacket*. He was forced to drop this idea, though, when it was pointed out that the ceilings were too low to accommodate the New York apartment sets. Nonetheless, the bacon factory doubled as the morgue in which Bill

visits Mandy's corpse. Intriguingly, the playback on the set for the morgue sequence was Wagner's *Tristan and Isolde*, performed by the Chicago Symphony Orchestra, conducted by Sir Georg Solti, introducing a Germanic and Hungarian element into the mix. The "Liebestod"—"love/death"—theme from Wagner's opera is the music that plays over the last sequence of Paul Mazursky's *Blume in Love*, the 1973 film that Alice is watching on television during the Domino sequence of *Eyes Wide Shut*. The scene in the morgue in which Bill leans over face to face as if to kiss Mandy's corpse and then stands up took 35 takes to satisfy the director. It is a particularly unnerving scene, suggesting necrophilia, and was appropriately acted out to Wagner's "love/death," even though that music was abandoned for the finished film.

At the end of July and beginning of August, a montage of shots labeled "Erotic glimpses" was completed. Shot with a small crew, these intimate moments included:

> STATIC DOLLY SHOT T/UP from Alice's legs as picks up bra; naked as she puts on bra; Alice seated naked at table: speaking on telephone; Alice sitting naked on bed reading newspaper; Alice's naked legs & bottom as pulls on jeans: TILT UP to MS ALICE topless as buttons jeans; ALICE naked in bathroom turns from shower to shelves stands on tiptoe then X's to sink; ALICE lying naked on bed reading book looks to cam: pokes tongue out turns page of book & mouths "I love you"; ALICE naked seated on edge of bath head & hands hanging down; ALICE wearing pants only seated on loo painting toenails; Alice in front of mirror takes off & steps out of dress bends/picks up dress glancing in mirror & puts dress in closet.

All of these shots were dropped from the film save for part of the final one (Fig. 4.3), which makes up the precredit sequence, just before we see Bill and Alice getting ready for the party. Kidman recalls, "That was just Stanley and I alone in a room and he had a camera and he shot that as I was walking around the room." The decision to include it, however, was arguably not Kubrick's but, quite probably, as we shall see, made in postproduction after his death.

Clearly, Kubrick was, in the end, not interested in obvious exploitation of Kidman's body, even though that was part of the ill-considered publicity campaign for the film. Kubrick wanted to explore the erotic, put it on display, as in the orgy sequence, and indeed allow some display of Kidman's body in Alice's confrontation with Bill that sets off his reaction to her admission of her desire for the sailor, and in his blue-tinted imaginings of her making love to him. But he did not want a licentious gaze. For a film that is at least in part about sexuality, *Eyes Wide Shut* is remarkably chaste.

Over August, various miscellaneous sequences were completed. The key ones were those medium shots of Bill's nocturnal wanderings in the Village, including Bill being abused and knocked down by the students. Because they had built the backlot too small, Kubrick had to be clever by simulating the illusion that the area

Figure 4.3 "Erotic glimpse": Alice drops her dress at the beginning of *Eyes Wide Shut*.

Bill was traversing was much larger than in reality. He resorted to two tricks. First, because they couldn't have Bill wandering the same streets over and over again, the set was changed over, dressed and redressed by Leone. Keen-eyed viewers, however, have spotted this, and much internet surmising has been devoted to the structural improbabilities and repetitions of the set (much in the same way as the Overlook Hotel in *The Shining*). "We got a lot of real estate out of that tiny backlot," Leone recalls. For the other street scenes, Kubrick, as we've noted previously, turned to one of the most conventional techniques of studio filmmaking: process shots—putting the actor on a treadmill in front of a projection of the background. The effect of Bill's peregrinations was achieved by those rear- and front-projection plates of the second unit footage taken of various New York streets (West Fourth Street, Second Avenue) while Tom paced on a treadmill. As the scenes were shot, the use of this device had the effect of making Cruise look significantly taller than he was—not an effect Kubrick desired—and it made his gait unnatural because different speeds were experimented with, varying between 4 and 4.5 kilometers per hour. Several weeks were spent on these complicated studio shots. On an initial viewing, they are so carefully integrated into the film's *mise-en-scène* as to be unnoticeable.

At this point, Peter Cavaciuti was hired to replace Liz Ziegler, the film's Steadicam operator, who had to leave the production. According to Leone, Ziegler was present from the beginning and had shot 90 percent of the film, as 90 percent of the film was shot on Steadicam. But Ziegler had a family whom she hadn't seen in over a year, and Kubrick wouldn't let her go home for a break. After 12 months, Ziegler told him she needed to go. Cavaciuti says he had been approached at the beginning of production but declined owing to other commitments. He remembers how short the notice was the second time around and the mystery involved: "It was very secret.

I had to literally rush to an interview from Shepperton to Pinewood." Told that the shoot was meant to be for six weeks, he stayed for eight months.

Cavaciuti confirms the unexpectedly conventional means Kubrick demanded for this film. He always liked his Steadicam operator to shoot a mid-shot to see the actors' hands. This was classical Hollywood framing known as the cowboy shot and had the effect of making the composition more painterly. He "went for more traditional classical Hollywood frames but with his penchant for headroom," and much different than the rigidly symmetrical compositions Kubrick favored in many of his previous films. Cavaciuti was instructed to put the camera lens's cross on the actor's leading shoulder to give him more headroom than usual. This made the actor more diminutive in the frame and showed more of the environment to make it look more oppressive and to make the actor look more isolated, particularly in the shots where Bill is walking. Critics complained about the emptiness of the city streets in *Eyes Wide Shut*. The fact is that Kubrick did what he could to emphasize a city that exists in the fevered imagination of his confused and isolated protagonist. Like Christopher Cross in Fritz Lang's 1945 film *Scarlet Street*, Bill is the lone inhabitant in the city of the mind.

In mid-September, the crew shot the sequences of Bill at his medical practice. Parts were done on location at the Chelsea and Westminster Hospital in London. But somehow, as Kubrick's daughter Katharina recalls, "Word got round, and within half an hour the police were having to put up cordons and people kept ruining the shot by shouting, 'Tom, I love you.'" Christiane added, "Stanley watched it from the car and said it was just terrifying." Katharina does a cameo in this sequence; she is in the background as her son Alex plays one of Bill's patients. She recalled, "That scene was done very quickly, I don't think it took more than 20 minutes. There were a lot of 'Patients' to do that day. The man lying on the examining couch was before us. There was a real doctor on set to help Tom Cruise with the 'doctor stuff,' the set was tiny, stuck in the corner of the sound stage. Stanley tried various ways for Tom Cruise to examine Alex (my son). Dad first thought of using Alex in the scene, because some days before, the silly twit had come off his bike, and as he wasn't wearing his helmet, the tarmac scraped his face like a cheese grater. Horrible, and very messy. So Alex had a huge scab on his face. Dad said that it would be a great thing for Dr. Bill to be examining. But by the time he was ready to shoot that scene, Alex's face had healed. But he got to do it anyway." Leone got to play Bill's receptionist.

The next sequence was that of Bill being stalked by one of Ziegler's men on the night following the orgy. Because the Pinewood set had been redressed one too many times, this was shot on location in Hatton Garden in London. The night patrols had finally come up trumps. Tomkins explains, "We . . . shot twice on location in London, especially for the scene where Tom Cruise is followed. But that was much later, when Stanley realized that our studio sets could no longer be used since we had already rebuilt them four or five times. We kept changing the façades, the colours, the signs, everything." Shooting on a real London street created extra

headaches due to the need to obtain required permissions, close roads, and so on, plus the problem of lighting and dressing it. "New York cabs, signs, fire hydrants, newspaper stands, and American rubbish were brought in. At Worship Street, half a mile away, Cruise was filmed being pursued by a stalker. Staff at the local wine bar were expressly told not to approach Cruise or Kubrick or stand near them." For those scenes, Smith described how he "occasionally created an overall night-time ambience with a big blue 18K fixture mounted on a cherrypicker. We didn't do that so much on our New York street sets, though, because the practical lights were usually enough to create a good atmosphere." The use of Hatton Garden, an area of London dominated by Jewish diamond traders, many of them refugees from Austria, Hungary, and other parts of central Europe, had the good luck, coincidental or otherwise, of returning the film to its Viennese and Jewish roots.

The Orgy

Before the summer, Kubrick had begun his preparations for shooting the orgy. In mid-June, the dance rehearsals for the masked party began. In August, auditions for the extras were held at Warner Bros.'s offices in Soho, overseen by Vitali and Natalie May. Catering reports from the shoot indicate that scores were hired—between 95 and 126 people were on set. Toward the end of September 1997, Kubrick was ready to shoot the first part of the orgy. Screenwriter Frederic Raphael told Michel Ciment, "I think the orgy is what most concerned Kubrick, because it couldn't be done like an old Cecil B. DeMille film. It had to be suggestive." In the end, the whole sequence took eight weeks to shoot, being completed by the end of November.

The exterior of Somerton, the palatial Long Island mansion that housed the orgy, was shot later, on November 14 and 15, at Mentmore Towers, a Georgian-style building built for the Rothschilds. The interiors were created from a composite of three different locations. The long sequence of the models arranged in a circle around the "high priest," "Red Cloak" (played by Vitali wearing six-inch-high platform shoes), who then stand up and get undressed while surrounded by a crowd of onlookers, was filmed at Elveden Hall. To save money, Vitali played eight different roles in the orgy; other crew members, such as Cook, were also drafted in to fill the room. In fact, Vitali wasn't the original choice for Red Cloak. Vitali recalls feeling "embarrassed because I was actually doing a screen test for the MC and I'd seen about 30, 35 actors, and I'm auditioning with a really well-known actor and suddenly this phone call came through so I picked up the phone and he said, 'Leon, I just decided, you're gonna play it' and put the phone down and that was it." On playing the role, Vitali says, "I just felt that I could build on it for every take and you weren't afraid of going too far or going over the top. You could just keep going and keep going just like when I was working on *Barry Lyndon*."

This was also the location of the subsequent sequence of Bill being led away down a corridor by a masked "mysterious woman" (played by Abigail Good). The second segment was filmed at Highclere Castle, while the two were seamlessly connected by a corridor constructed at Pinewood.

Yolande Snaith, the choreographer of contemporary dance who had been hired to choreograph the orgy, devised, in her own words, a dance movement theme that was erotic and seductive but not explicit. It was, in her words, "the sort of thing that secretive, rich millionaire politicians would attend, and to happen in a big mansion." What she designed wasn't an orgy per se, but more suggestive, with semi-naked women. Just like the Christmas ball scene at Luton Hoo, the choreography had been carefully prepared over a period of five to six months before shooting. Nevertheless, Kubrick insisted on holding rehearsals for days, and the first take wasn't filmed until the evening of September 28. D'Alessandro ended up working as one of the stand-ins during these rehearsals. He tells how the stand-ins were used to rehearse the carefully choreographed movements while the proper lighting was adjusted in order to illuminate the masked participants and create the proper shadows. As this once extravagant and grand mansion had been abandoned and disused, it was freezing cold, perhaps no more than 50 degrees. The crew rented a dozen heaters and left them running for an entire week to make the actors more comfortable, the actresses in particular, who had to perform almost completely naked. Heaters were adroitly hidden behind walls, columns, and furniture.

Filming was typically done during the night. It usually started at around 5 or 6 p.m. and went on until 2 a.m. On top of the eight hours of work for the actors was another two for the technicians, who had to assemble and dismantle the equipment. All this time, Kubrick was working long days from early in the morning until shooting stopped at night. Normally, he, Vitali, and production supervisor Margaret Adams were up until 3 or 4 in the morning after everything had wrapped, discussing the day's progress and performances. He didn't rest. D'Alessandro remembered how, on the way home from Elveden, he was always very tired. The exertion took its toll. Vitali recalls, "He was getting tireder and tireder and tireder. There were some days when we were driving home from this location in Norfolk and when he got out of the car, you kinda thought, 'he's not even going to find the way to the front door but we're parked right in front of it.' If he'd bend down on the floor to pick something up, then I had to bend down and pick Stanley up."

The filming of this segment of the orgy lasted from September 24 until November 1. Many different configurations of the ritual were rehearsed, but its final configuration, actions such as the women leaning toward each other and kissing through their masks, was settled on location. While rehearsing, there was a lot of back-and-forth as Kubrick listened to other people's ideas—Cavaciuti suggested moving some of the extras. They tried something out, taped it, watched it on the monitor, then Kubrick gave feedback and further suggestions. He used his monitor to compose a meticulous frame-by-frame tableau. The scene with the censer was shot the most

times because Kubrick wanted the incense smoke moving in a certain way so that it aligned with the movement of the choreography (Fig. 4.4). They worked time and again on the timing of the smoke. A further three days alone were spent on the close-up of Bill and the masked mysterious woman kissing, and just when they thought they had a wrap, Marit Allen noticed the actress wasn't wearing her choker. It had to be shot again.

On October 3, various problems were reported. At 4:30 p.m., there was an issue with the Steadicam. Tony Richards (a rigger) fell from a truck and twisted his ankle. Then at 8 p.m. an extra, Don Pasque, fell down some stairs and was taken to the hospital in an ambulance accompanied by his brother. The following day, it was noted that some of the dancers had "very sore knees," most likely from Kubrick insisting on multiple takes of them repeating the sequence of them kneeling down. On October 5, dancer Kate Charman's knees had gotten so bad she was unable to work and was replaced by another dancer.

One key problem was the character of the "mysterious woman" who initially takes Bill aside, kisses him, and then warns and eventually saves him when she cries, "Let him go! I'm ready to redeem him." Originally she was to be played by Julienne Davis, the actress playing Mandy, the prostitute in Ziegler's bathroom. But, for reasons unknown, she was replaced during the orgy sequence by Abigail Good, who was called into Kubrick's trailer one day and asked to put on a wig. He wanted to see if a changeover of roles was passable and hence doable. According to Good, Davis was "a difficult girl to work with. And she was always late." She added that Kubrick "liked my long legs, he preferred the way I walked." Or: "It might have been simply that I had a better body than she did." Davis, on the other hand, claims she was

Figure 4.4 Red Cloak swings the censer at the orgy.

injured during the initial scenes when they were all in the circle—the Daily Progress Report for October 1 records how she was feeling "Pain in leg from kneeling in scene—developed during the rehearsals and filming of last week"—and she was replaced by a body double.

Good also recalls that Kubrick told her that something about her reminded him of Marisa Berenson in *Barry Lyndon*. Not uncoincidentally perhaps, Good was also the same height as Kidman. While Davis does appear at the orgy, she's just one of the many masked women in the background and Good ultimately received the credit as the mysterious woman. But her voice was dubbed in postproduction by Cate Blanchett, who could do a more authentic American accent—a decision made by Harlan, she says—and it certainly sounds like her voice when the mysterious woman intervenes to save Bill.

Michel Chion discusses the interchangeability of the female actors in the orgy scene: "For the cinema audience, this has to be the same woman." Yet, one of those audience members, *Sight and Sound* editor Nick James, boasts that he knew the Mandy we see at the beginning of the film was not the same woman as the mysterious woman at the orgy "because they had different pubic hair." "Are we meant to know it's not the same girl?" Good wonders. There is further confusion of doubles during the orgy sequence itself, where a naked masked woman accompanies a man in a mask. Chion writes,

> If we watch the film again at home, we discover something rather strange: there is not one woman but two; or rather, the first woman is replaced by another from one shot to the next. They both wear the same mask and are with the same man (hence the confusion), but they do not have the same breasts (the second woman's are heavier) or the same pubic hair (the first woman's is more shaved). In the normal run of things every member of the audience might be expected to notice this; but to do so, they would all have to take a good look at the taboo body parts on display before their eyes, they would have to compare breasts and public hair. Perhaps the spectators are ashamed to look at what is shown to them; they don't always dare to really see what they're watching . . .

There is an interesting story behind the circular Steadicam shot around Cruise at the orgy interrogation, where he is physically threatened. Kubrick, picking up on an idea by his grandson, suggested that Cavaciuti use roller skates to get closer/tighter to the wall. Kubrick sent him out to buy the best pair of roller skates he could find, but it didn't work out because a consistent rate of movement couldn't be maintained. There were other moments of exertion: Good recalls how Cruise prepared for the sequence where he is ordered to remove his mask by doing pushups beforehand so as to make him appear hot and sweaty.

Intimacy

During the last two months of 1997, barring some delays when Kidman was ill, several other miscellaneous, albeit key, sequences were shot. These included Sharkey's Coffee Bar (named after a crew member)—which, in resembling an old Viennese café, turns out to be the simulacrum of the famous old New York City coffeehouse Caffe Reggio, first opened in 1927 (a year after *Traumnovelle* was published) at 119 Macdougal Street in the heart of Greenwich Village. The café was featured in Paul Mazursky's semi-autobiographical 1976 film, *Next Stop, Greenwich Village*, based on his experiences in the 1950s at exactly the time he met and became friendly with Kubrick, who subsequently cast him in his first film, *Fear and Desire*. Other scenes shot during this period included those Village streets that were shot in Pinewood rather than on location, including some of the sequence where Bill is being followed by a stalker; Bill walking to a newsstand and buying a newspaper; the Somerton driveway; Bill returning home and taking a beer out of the fridge; Bill's discovery of the mask on the pillow; Bill and Alice reading with Helena; Bill reacting to Alice's dream; the pot-smoking confessional; Bill's imaginings of Alice and the naval officer making love; and the film's concluding scene in the toy store. For that scene, there were approximately 100 extras, including some Hamleys staff, "choreographed to an unbelievable extent." (Early in the new year, while filming the toy store sequence, production was slightly delayed for two days as Kidman was unwell. Although she wasn't feeling 100 percent they were able to resume shooting on January 15, 1998).

These intimate scenes and the erotic interplay between Bill and Alice were subject to a great deal of tabloid exploitation, such as Kubrick's hiring a "medical advisor" or sex therapists to advise his actors. What we know as fact is how carefully Kubrick manipulated his stars for greatest effect. It is said that he banned Cruise from the set on the days when Kidman filmed her sex scenes with the naval officer in order to provoke the desired psychological reaction from Cruise and that she was banned from the scenes in which she did not appear. Furthermore, he is said to have forbidden Kidman to assuage her husband's tension by telling him what happened during the shoot. In reality, Kubrick took advantage of Cruise's absence from the set—he had had to return to the United States for "family reasons."

The most explicit of these scenes were those that made up Bill's imaginings of Alice and the sailor. Vitali had found a young Canadian actor and model living in London to play the role. Gary Goba, who was then 29, was asked to an audition in the summer of 1997 in which he did nothing except remove his shirt. The following December, he received a phone call asking him if he would be willing to do a sex scene with Kidman. Since he had no dialogue, he did not receive a script. He was informed he should simply do as he was told. He was taken to Pinewood, where he

met Cruise and Kidman. "She was introduced to me and I guess she knew she was going to be meeting me. She stood there and chatted with me there on the stairs, heading up to makeup, for maybe two minutes or so. She was super sweet, really, really nice and relaxed and said, 'Hi, pleasure to meet you and I'm looking forward to working with you.'"

In the hotel room location, Kubrick told Goba that Kidman would be lying on the bed and he was to come in on top of her. As she was naked, Kidman requested a closed set. The lighting had already been set up and sound was unnecessary so Kubrick operated the camera himself. The shooting of this sequence lasted two days over December 2 and 3 (not the widely rumored six days). Goba recalls that "Stanley gave hardly any direction. Nicole and I came up with ideas and we just rolled camera." More situations were shot than were ultimately used, including a scene in a bath and one in which Goba performed oral sex on Kidman (she wore a merkin, a pubic wig). According to *Vanity Fair*, Kubrick asked the pair to pose in over fifty erotic positions. At one point, Kidman mouths, "Aren't you ever going to cut?" and during one take "Nicole begins to laugh as dress got stuck."

Orgy, Take II

Toward the end of January 1998, Kubrick was ready to shoot the second part of the orgy. This is the sequence where Bill wanders around the rooms of the stately home, watching clusters of people engaged in sexual intercourse. "Stanley had left this scene until last," says D'Alessandro, probably because it presented the most difficulties. Having never been to an orgy himself, as Raphael recalls, Kubrick had to rely on his prodigious research as well as imagination to visualize the sparse details of Schnitzler's novella. Under the direction of Snaith, a core nucleus of the masked extras, who were a mixture of serious ballet dancers and models, had been rehearsing in what Good described as "an amazing dusky ballroom" in a hotel next to King's Cross. They had been told that the masked scene was topless, but other than that Kubrick hadn't known precisely what he wanted. Given that he had hired a choreographer of contemporary dance and the men were dancers, he presumably had some sort of dance scene in his head. The dancers practiced sun salutations and other "real but stylized" movements. They rehearsed every day for months; Vitali viewed and taped the rehearsals for Kubrick to watch at home. There was no practicing of simulated sex during rehearsals. It was kept very much as rhythmic and stylistic dance, with perhaps the suggestion of intercourse.

But over the course of the rehearsals, the movement became more sexualized, moving from ballet and contemporary dance to more aggressive pornography. Vitali came with pictures from the Kama Sutra and asked if the dancers

could replicate them. He also brought in some photocopies of sexually explicit lithographs of threesomes and foursomes from a later edition of *L'Academie des dames, ou les Sept entretiens galants d'Aloisia* (better known as *The School of Women, or The Seven Flirtatious Encounters of Aloisia*) by Nicolas Chorier (1612–1692), a French lawyer and writer (Fig. 4.5). "We rehearsed for so long that we all knew each so well that we went along with it," Good recalls. But there emerged an altercation and finally a falling out between Kubrick and Snaith, possibly over the direction the orgy was taking. Snaith was a serious choreographer who perhaps did not want to be associated with the sexualized simulations. Kubrick had changed his original plans since he first hired her, and that upset her. Since Snaith had left the

Figure 4.5 One of the pornographic lithographs presented by Kubrick as models for the orgy.

production in October, the orgy moved forward via on-set improvisation. Good surmises that, given the length of the rehearsal, Kubrick always wanted simulated sex, though there continued to be resistance on the part of those with contracts that indicated otherwise.

Some new cast members were brought in at that point, like aspiring ballet dancer Vanessa Fenton, who had not been part of the original rehearsal process. They went straight on set, not having participated in any of Snaith's preparations. Good remembers, "They did hire more talent later on, way after we had been rehearsing for months. They didn't join rehearsals, though, from what I recall. There were only around six or eight of us originally and as you can see in the circle, there were way more than that. Of the ones I do remember from our original group, both of the men were definitely 'active' in the orgy scenes, simulating intercourse. At the very least I think it's fair to say that we were all being 'groomed' for it towards the end." In the end, Snaith guesses that Kubrick looked at porn films and probably hired some porn actors. Fenton recalls they were shown photographs by the maker of erotic fashion images, Helmut Newton, as inspiration. She refers to "lap dancers," and certainly Tony DeSergio, who played a tuxedo-wearing dancer, had a career in the adult film industry, and Lee Henshaw went on to have one. DeSergio confirms that he and one other actor were indeed porn stars when they were cast, but they were not used for the scenes of intercourse.

After the rehearsals, after the script changes, after the change in actors, the orgy was finally completed at Highclere Castle, a country house in Hampshire, England, about five miles south of Newbury, Berkshire. To "unify the two locations," recalls Tomkins, "we had to build a set for a transition scene, where the prostitute brings him [Tom] into the corridor before being asked to return to the main room." The shots where Bill begins his wanderings from room to room were done with the Steadicam by Cavaciuti and lit with practical lights. Smith also had some wooden plinths constructed so as to hide some more lights. Direct lights, apart from a few ceiling lights here or there, and a couple of wall lights, weren't to be seen. The whole orgy sequence was filmed in wide shots as if the whole thing was staged, deliberately choreographed for an audience. Yet, despite the choreographed movements, the sequence is very static, composed to look like a photograph as if someone were walking through it. The figures in the orgy scene are set up almost in tableau, very stylized and very posed.

Both Fenton and Good recall how Kubrick went to great lengths to make everyone feel comfortable during those sequences. "Stanley was completely respectful. He was an absolute gentleman, and there was no feeling of awkwardness walking around naked" (Fig. 4.6). Good feels that the length of the rehearsal had the effect of making everyone feel less awkward, as everyone felt like friends. But according to Cook, Kubrick did not feel so comfortable shooting those sequences. The Daily Progress Reports reveal in part why—shooting sex scenes acceptable for mainstream cinema presented particular problems: "Kate

Figure 4.6 Kubrick at work on the orgy sequence. (Photo Courtesy of Abigail Good, who can be seen in the background.)

[Charman] falls"; "Kate's legs looking too spread"; "g[oo]d but possibly see Adam [Pudney]'s pouch"; "Kate has legs in odd pos[ition]"; "Adam gave up fucking before shot cut but g[oo]d"; "jock strap visible;" "Three women @ end to be more sensual." Much was done to present unbridled eroticism as controlled as possible.

In the end, as we know, the lengths that Kubrick went to obscure the most obvious pornographic action of the copulating couples were not enough. In the US prints of the film, digital figures were added during postproduction—at the behest of the MPAA—to blur the most explicit action in the orgy sequence. Otherwise the film would receive an NC-17 ("adults only") rating, meaning the film would get little publicity and limited exhibition. Smith said, "Naturally, I'd have preferred if [the MPAA] hadn't required that, but Stanley had to comply in order to get an R rating. In Europe, the digital figures won't be there. Personally, I don't think it's that big a deal, but European viewers will certainly see much more going on in those scenes!" (See Fig. 5.1).

On February 3, 1998, Kubrick announced that the filming of the orgy, and so of *Eyes Wide Shut*, was complete. Over the following two months, February to March 1998, D'Alessandro took him to Pinewood almost daily to prepare the reels of film for editing, as well as to Denham for the print samples. However, despite

the 15 months on set, Kubrick decided to reshoot the entire sequence in which Bill visits the home of his dead patient, Lou Nathanson, as he didn't like the original sequence. But Jennifer Jason Leigh, who had originally been cast as Marion, had left after her scenes were shot and was no longer available because of scheduling conflicts—she was making *eXistenZ* (1999) with David Cronenberg. Marie Richardson, a prominent Swedish film and television actress, was hired to replace her, as was Thomas Gibson to play Carl and Kevin Connealy to play the deceased. Perhaps the choice of Richardson was a means to honor Ingmar Bergman—she starred in ten of his films—whom Kubrick admired as "the greatest filmmaker at work today." Cruise was asked to come back to the set. Rather than build a new set or find another location, Kubrick reused Bill and Alice's apartment, which, by this time, had been completely rebuilt. A new hallway was added and their living room was transformed into a bedroom. Smith had also left by this point and couldn't do the reshoot. This meant that Kubrick shot the last four weeks without him, doing the camerawork himself. This tired him out, recalls Cavaciuti. "He would be holding on to the wall he was so exhausted. He was very ill. He would self-medicate."

On May 15, 1998, Kubrick did the first take of additional photography, which lasted until May 31. A few final sequences were shot—those of the warning card Bill is handed outside the mansion where the orgy was held (which, according to the Breakdown Sheets, was located at Transport Research Laboratory, Crowthorne) and the newspaper article reporting Mandy's death. One month later, on June 17, 1998, filming of *Eyes Wide Shut* was over—this time for good. Kubrick seemed contented and happy with the results and, during the editing process, continued making calls to Warner Bros. and their British representative, Julian Senior, keeping them informed about progress being made on the film. On Thursday, September 10, Warner Bros. announced that the film was set for a worldwide summer release, kicking off in the United States on July 16, 1999.

But those final weeks had taken their toll. Vitali recalled how "that last week was totally exhausting for him." Stubborn to the end, he refused to a see a doctor as he didn't trust many people. When his doctor father was alive, he preferred to consult with him and then self-medicate. But by now, he had an oxygen tank in his bedroom. D'Alessandro reported how tired Kubrick was: "On our last trips back from the set, he nearly always fell asleep. It was only thirty minutes' drive from Pinewood to home, but he regularly dropped off. It had never happened before. When we got home, I secretly watched him drag himself towards the stairs and waited until he was in his apartment before I left." His wife, Christiane, recalled a similar experience: "I thought he was awfully tired, and he never slept much—ever—in his whole life. Then I thought he was really overdoing it with this last film. Sleeping less and less. He also was a doctor's son and he wouldn't see a doctor. He gave himself his own medicine if he wasn't feeling well or he would phone friends—it was the one thing he did that I thought was really stupid." Harlan felt that the

relief Kubrick experienced completing this film, which he'd carried within him for so long, precipitated an internal physical change in him. And his former producer James B. Harris added, "Knowing how Stanley was such a perfectionist—he may have killed himself on this picture."

Postproduction and editing still lay ahead.

5

"Mayhem"

Postproduction

Postproduction should be the calm after the storm. Once shooting is done, the director withdraws to the editing suite and, together with the editor, creates a film out of the numerous takes made over the course of filming and lays down a soundtrack. Leon Vitali, though, described the postproduction of *Eyes Wide Shut* as "mayhem." Kubrick had over a million feet of film, and he was editing digitally for the first time on an Avid suite. He had developed a system by means of which he could display a number of takes at the same time and, out of the multitude, choose the one that worked the best. As part of that process, he kept a diary or log, called "cutting notes," in which he kept track of each shot and checked off the best ones. Despite the shorthand and occasionally cryptic remarks on these notes, they are the closest we come to the creative process of editing, which Kubrick often said was the most important part of turning the jigsaw puzzle of shots into the narrative of a finished work.

Editing

Kubrick loved editing. He could be alone with his editor in his home studio, the multiple takes of a given shot all playing on an array of monitors before him, building his film into intricate narrative patterns. "Editing is unique to film," he said in an interview, "you can see something from different points of view almost simultaneously, and it creates a new experience." For Kubrick, the completion of a film was like a vanishing point—a film was always open to tweaking and reediting, at least until it was in wide enough distribution that tinkering was no longer practical.

Kubrick's notes for *Eyes Wide Shut* are organized by scenes, identified by the key opening dialogue for each one. Each take of the scene is numbered and listed down the page. There are notes in Kubrick's hand accompanying many of the takes. As an example, for the "Masked Ball" (he does not refer to it as an "orgy"), he notes on one take: "Low Kiss Knee and bum & exit," "Kiss too far away." He notes on the

redemption scene, where the masked "mysterious woman" offers herself in place of Bill: "good cross . . . redeem him murmur and look . . . good cross track . . . face to lens . . . good murmur." On the bottom of the page, he writes "gobbledegook" [*sic*]. What exactly earns that epithet is not clear, although to the researcher's eye, many of the scribbles throughout the cutting notes are "gobbledygook." The private jottings were meant for Kubrick's eyes and perhaps those of his editor, Nigel Galt.

According to the editing diaries, Galt began work on December 30, 1996. He was typically working 12-hour days, sometimes more. The workload was so high that he begged for an assistant, and Melanie Viner-Cuneo was hired. She, too, began working 12-hour days. Later they were joined by Claus Wehlisch as an assistant editor on the Avid. They worked on the editing nonstop throughout the day and often into the night to reach the deadline of the beginning of March 1999 for delivery of a preliminary copy of the film, which Kubrick had promised Warner Bros. They worked in a room in Childwickbury dubbed "the Avid Room." By mid-February 1999, Galt was working even longer days; for example, he records working from 11 a.m. to 1 a.m. on February 18, 1999, and from 9:30 a.m. to 12:30 a.m. on the following day, neither being atypical. On February 23, he worked from 10 a.m. to 3:30 a.m., and on February 28, 1 p.m. to 6 a.m.

Typically, Kubrick screened his final cut for the studio executives in London under his supervision. This time, however, to accommodate Cruise and Kidman, he allowed the sole print of his first cut of the film to be sent to New York where it was shown at Warner Bros.'s Fifth Avenue headquarters on Tuesday, March 2, 1999. Cruise, Kidman, and Warner co-chairmen Terry Semel and Robert Daly were present. The projectionist, it was reported, was not allowed to watch and was asked to avert his eyes. One source at Warner Bros. reported that "Nicole and Tom were both weeping—Nicole kept saying, 'He was like a father figure to me'," while Semel later said, "The part that blew us away was that it's a terrific suspense thriller. It's a wonderful film—really challenging and filled with suspense." Kidman recalled that the first time they watched it, "we were in shock." The film was immediately flown back to Childwickbury. Only minor adjustments remained—titles and "a couple of color corrections, and some technical things," according to Semel.

As they were flying home, Cruise called Kubrick from the airplane. "Stanley was so excited. We talked for four or five hours," says Cruise. The following day, former Warner Bros. production chief John Calley spoke to Kubrick by telephone. Kubrick was "so excited because Terry and Bob had seen his film and they loved it. Nicole and Tom had seen it and they loved it. I've never heard him as excited about a film." The next Saturday he spent an hour talking to Semel about an upcoming ShoWest convention in Las Vegas the following Wednesday, at which a 90-second teaser/trailer of a specially selected sequence of Cruise fondling Kidman in front of a mirror, with both of them naked, was to be shown. "We were all on cloud nine," said Semel. "[Stanley] was thrilled with the collective reaction all four of us had to

the film. He called me again an hour later to tell me a joke he had heard." In the afternoon, Kubrick discussed the promotion of the film with Julian Senior. "He said, 'Get me a list of the top four or five magazines and the best writers. We'll do a few interviews.'" Semel later related that Kubrick "definitely went to sleep that night with a smile on his face."

But Kubrick still didn't stop. According to Vitali, "He didn't really spare himself." On Friday, March 5, he organized another private screening of *Eyes Wide Shut* at Childwickbury with a Warner Bros. representative, who was also pleased with the film. Kubrick was delighted. "Good," he told Emilio D'Alessandro, "let's hope the others like it, too." The next day, he spoke to Vitali on the phone for several hours and sounded "relaxed." Kubrick's assistant Tony Frewin recalls, "In the days after the screening he felt great. It was the first I'd seen him mellow and relaxed since he started the film. He felt good about everything."

On Sunday, March 7, 1999, Kubrick died suddenly in his sleep. Vitali was told "it looked as if he had been trying to reach for an oxygen bottle that he had in his bedroom." His body was taken to Luton and Dunstable Hospital for the autopsy, which concluded that the cause of death was a massive heart attack. "Those last months of arduous work had undoubtedly been partly to blame," states D'Alessandro. Julienne Davis says, "He was not a young seventy and so maybe the stress of finally finishing the editing [. . .] his body went, 'I'm done.'" Senior recalls that "it was very sudden, very, very sudden, but he'd had problems for some time, and I think that he aged almost overnight. You could see it on *Eyes Wide Shut*. He suddenly became very old very quickly."

All work stopped as the business of organizing Kubrick's funeral took precedence. He was buried in a private ceremony, at his home in Childwickbury, on March 12. Cruise, Kidman, Steven Spielberg, and Semel all took turns speaking. His gravestone, a large, oval rock, has a brief, moving epitaph:

> Stanley Kubrick
> Here Lies Our Love Stanley
> Born in New York City
> On 26 July 1928
> Died Here at Home on
> 7 March 1999

There was a brief hiatus while it was decided how best to proceed. Steve Southgate recalls, "The studio was in shock for a while because Stanley, when he was making the film and getting it ready for delivery as a finished piece of work, as a finished film, to the studio, that part of it was now missing, so there was Leon Vitali who was the key factor in all of this. He'd been through the process of making the film." Vitali remembered how Kubrick had "made his final cut. But, of course, there's a lot of postproduction. You have to build the soundtrack. And you have to, I mean, there's

a thousand things that have to be done. And it was only in October when I finished actually releasing the theatrical[version] around the world."

On March 13, work on *Eyes Wide Shut* restarted. Galt resumed editing. His diary entries are intriguing:

> 29/3/99 Do morgue scene with Liszt trk 2 for Jan/Christiana.
> 30/3/99 Make tape for Jan of the shot from Reel 2 A/B – Alice + Helena @ breakfast watch TV.
> 31/3/99 Jan & Christiane view "Sc52-LA cut"
> 8/4/99 Leon/Jan/Nigel meet with Steve Southgate & Julian Senior @ house.
> 17/4/99 Mel + Leon go thru film re stills for publicity.
> 19/4/99 Ian Eyre starts on "EWS"
> 20/4/99 Claus to make VHS of trailer cards for Nick re: website.
> 30/4/99 MPAA Screening in LA @ 9.30 am
> 19/6/99 screening at Childwickbury for ~~Vivian~~/Anya
> 25/6/99 Clare+Mel+Claus start checking prints @ Deluxe London!!

From these diary entries, it appears that a small team composed of Galt, Viner-Cuneo, Vitali, Jan Harlan, and Christiane Kubrick worked to finish the film in Kubrick's absence.

Vitali, though, did much of the postproduction work. Warner Bros. executive Brian Jamieson states, "Leon Vitali was probably the most important person from what I'd call the Kubrick stable." Senior says, "Leon was determined in the face of chairman of the board of the company, head of Warner Brothers technical, Stanley Kubrick's brother-in-law, determined that he was going to do whatever he could to finish *Eyes Wide Shut* as Stanley would have wanted it."

Files in the Kubrick Archive reveal how Vitali was busy handling almost everything. This included postproduction recording on the film, including the dubbing of sound and additional dialogue recording, the storing of film data on computer, camera shot details, laboratory instructions, foreign prints and translations and dubbing into other languages, the order and size of the end credit cards, marketing and publicity, distribution of the film, as well as video and DVD releases. Vitali recalls, however, that "People [were] crawling out of the woodwork, being obstructive." Chris Jenkins, sound engineer, felt that

> someone has to be the standard bearer for this thought process, and this is where Leon comes in. Leon was tasked with this kind of herculean effort to move the ball ahead and to take all the flak from the people who thought this shouldn't be done at all, and Leon was the person who was left standing there when all the knives came out, and I know that he took a huge amount of shit for what Stanley had done to people for many, many years because Stanley wasn't around anymore.

Key documents in the Kubrick Archive outline what needed to be done after the director's death. They are worth citing in detail given how much debate and discussion has ensued over whether what was screened in the theaters was really Kubrick's final cut.

EDITING

The cut as screened last week is final apart from the following points and subject to the MPAA screening.

Two shots need to be chosen as per recent discussions regarding the flashbacks (N.O.). The placing of these shots is decided. This also requires the need for one new shot of travelling New York. There is the question of a new shot to be placed before the main titles if this can be worked in satisfactorily.

There are several lines of dialogue that are to be looked at in regard to finding alternative readings and one alternative action at the start of one scene. A final decision as to the format of the main and end titles has to be made. [underlined]

The flashbacks (N.O.) have to have some form of visual FX's to separate them from the reality of the story and reinforce the fantasy aspect of the scenario.

The composition, text and placing of the caption cards (in place of voice over) needs to be finalised.

There are several shots that are affected by neg scratching which need to be removed digitally.

A digital FX house to carry out this work has been chosen.

All fades and dissolves as shown in last weeks [*sic*] screening will be made A + B by the labs and not optically. The length and timing of all these is already set.

The shot being taken in New York by Lisa Leone is definitely required and replaces two shots in the existing cut.

MUSIC

Much of the music used in the temp mix is confirmed for the final version.

There are two scenes that require new scored pieces of music. The style and feel of the music is known but no composer has been chosen.

The main and end title music will need to be scored if a suitable alternative cannot be found reflecting the music already used in the film.

Two alternative pieces of music need to be found to replace the background Frank Sinatra used in the temp mix, depending on the cost of rights for use.

An alternative piece to the Shostakovich may need to be found for the montage sequence. This is the same piece used in the temp as main and end titles music.

[Reel 1: remix Shostakovich

. . .]

Reel 4 remove "my way" and replace with "Bluette"

Fix drive to L.I.

Reel 5 Fix music in orgy
Reel 6 Fix Ligeti at L.I. Gates
Add atmos[phere] to Bill's office?
Reel 7 Add Bill convo to Dream Sequence
Fix music over Bill calls Carl/Sally
Reel 8 Lose Bing Crosby in Toystore and Jingle Bells]

ADR

There are still several characters that need to be revoiced due to either their English accents or poor performance. These are mostly one or two liners apart from the female character at the party.

There is a number of lines to be looped by the principle [*sic*] artists 1 ½ day per principle [*sic*] should be sufficient.

FOLEY's [the creation-of sound effects]

Foley's will be shot at the house as normal and the personnel required has been agreed.

SOUND FXS

As a result of the screening we have a much clearer picture of the sound fxs required.

MIXING

It is anticipated that we should be ready to premix on either 19th April or 26th April. The full mixing period including final mix and mastering should take 5-6 weeks. This would key in with bulk printing starting around June 7th.

LABORATORIES

All work regarding neg cutting and intermediate process has been agreed subject to final consultation with the labs.

FOREIGN VERSIONS

A definitive schedule of release needs to be agreed. No work on selection of voices for characters has started at this point and requires further discussion.

To discuss the technical changes that needed to be made to the film, Vitali, along with Galt and Viner-Cuneo, met with Paddy Eason, Computer Film Company's senior effects designer and producer, and Rachael Penfold, CFC's senior effects producer. "We went through exhaustive digital film testing," recalls Galt, "and Stanley felt that the quality of CFC's tests was the best he'd seen." In fact, Eason had already been approached years earlier to do tests for *Aryan Papers*. Many of these proposed changes had already been determined before Kubrick died and included converting the five shots imagining Alice and the naval officer from color to a silvery blue monochrome. There were some scratch repairs, including the scene where Bill breaks down and confesses everything to Alice, as well as some jump-cuts where Kubrick had chopped out a few frames/seconds of pauses/silence during conversation

to make the dialogue flow better (for example, when Bill writes "Fidelio" on the napkin and during the pot-smoking confessional) that needed to be done. "At that point, because the cuts were Stanley's cuts and had been signed off, they were absolutely paranoid about doing anything that would change a single frame of his cut," recalls Eason.

One of the other issues, as Vitali notes, was that "The composition, text and placing of the caption cards (in place of voice over) needs to be finalised." Recall that voiceovers existed in the earliest versions of Frederic Raphael's screenplay. And, with the exception of *2001* and *The Shining*, all of Kubrick's films contain voiceover, and for those two outliers, titles—caption cards—for the films' various sequences are used in place of spoken narration. Despite his repeated claims that a film should tell its story by means of what the viewer sees on the screen, Kubrick needed the sometimes clarifying, sometimes ironic addition of voiceover narration, either the form of the "voice of god," as in *The Killing*, the introductory statements of *Fear and Desire* and *Paths of Glory*, or the voice of the central character, as in *Lolita, A Clockwork Orange*, and *Full Metal Jacket*. The narrator of *Barry Lyndon* achieves the status of an invisible character in his own right.

Whether or not there would be voiceover for *Eyes Wide Shut* is somewhat of a mystery. The Archive contains a collection of complete notes for voiceovers, in both first and third person, many for sequences that do not appear in the finished film and some that do:

Scene 30 p. 36
JEALOUS FANTASY IMAGE – ALICE AND NAVAL OFFICER
Voice Over
But what insanity! After all, nothing
happened . . .What was he thinking
about? . . . But then, wasn't it really just
as bad as if she had actually fucked him—
she might just as well have. Wasn't it even worse, in a way.
What a joy it would be to teach him a lesson.

Scene 44 p. 58
INT CAB BILL – NIGHT (BP)
Voice Over
During the drive Long Island, Bill
began to grow anxious. What am I
doing, he asked himself?
Am I mad? I should tell the driver to
turn around and go back. But go where?
to Domino? To Marion. Home? No,
he decided, he would rather go

anywhere than home. He could not turn back. He must go through with this.

Scene 53b p. 70
INT TAXI – BILL-NIGHT (BP)
It seemed absolutely ridiculous to return home, as he now intended doing. But nothing was lost, as yet. There was another day ahead, and he swore that he would not rest until he found again the mysterious woman who had so intoxicated him, whatever the dangers might be.
He could imagine what she was probably submitting to at this very moment, and he was filled with helpless rage.

Clearly, these add little to the film. The emotions they describe are quietly communicated by Cruise's facial expressions within the context of the action occurring at the moment. They are made up of purple prose that goes against the astringent restraint of what we actually see. They aren't needed, and if it was the post-production team—mainly Harlan, Frewin, and Vitali—who decided not to include them or "caption cards," they made the correct decision. Show, not tell, as Kubrick always said.

Sound and Music

As with every other aspect of the film, Kubrick had definite opinions about what he wanted in terms of sound recording. His sound recordist, Edward Tise, recalls that Kubrick, in his early work, did not use the standard booms hanging over his actors and recording their words, considering them distractions. Instead, he put tiny microphones and even Nagra tape recorders on the actors themselves. Tise ultimately convinced him to go to digital recording, and Kubrick remained fascinated with direct sound recording as opposed to dubbing the actors' voices after the fact. He and Tise were riveted by director Robert Altman's techniques of recording multiple soundtracks and mixing them during sound editing, but most of all it was precision of sound that was paramount.

Tise's experience with Kubrick echoes that of so many others:

> I learned an enormous amount from Stanley. He had sort of a meticulous approach to everything, and he had a very strong idea that, above all else,

> the dialog had to be clear. If Stanley had a problem with the sound, often it was not a technical problem but a problem with performance and reading. I learned to think about what the actor was doing and what the actor was saying. And if I could possibly influence that, and chose the time well, I could maybe make a few suggestions—either to Stanley or the actors—and I was expected to. I learned a lot about pace, tone, attitude, and the musicality of dialog from Stanley. He insisted on little "grace notes" to make a line flow the way he wanted. And he was terribly interested in the rhythm of the line.

Like the color scheme of the film, the soundscape is both subtle and moving, every sound, every line of dialogue, adding to the totality of its effect on the viewer.

Eyes Wide Shut was to be an unusual film in another respect. Pressure from Warner Bros. had led to a commitment to create a stereo mix on *Eyes Wide Shut*, but Kubrick had never created a single Dolby stereo soundtrack for any of his films (at least, he had never done it personally). This is because, by 1971, when Dolby technology was embryonic, he had mastered the mono format and wasn't prepared to shift. Ioan Allen recalls,

> Stanley would say he didn't have time, but I think that's short of the answer. He didn't have time to do it right. A perfectionist in picture, I think he would have wanted to be an equivalent perfectionist on a stereo soundtrack. For instance, issues like the balance between screen level and surround ambiences would have to be researched—until he knew as much about it as there was to know. So, a mono soundtrack, a format with which he was fully conversant, was all that he was prepared to handle.

Because he died before the stereo mix of *Eyes Wide Shut* had begun, he still had never completed one.

Traditionally, the musical score for a film is written during the editing process so that the composer knows how long the music "cues" should be for a particular sequence. It is not unusual for directors to play prerecorded music during editing in order to help them set the film's tempo. This convention led to a major problem when Kubrick commissioned Alex North, who had scored *Spartacus*, to write the score for *2001*. During editing, however, Kubrick discovered how well the music of Richard Strauss, Johann Strauss, György Ligeti, and Aram Khachaturian played against his images. North was frustrated and deflated when he found that Kubrick had abandoned his score. But since then, with the exception of *Barry Lyndon*, which used mostly period music arranged for the film, like the Handel *Sarabande* and the Schubert *Trio*, he used a combination of preexisting music with original scores written for the film itself.

By and large, Kubrick had fruitful collaborations with composers and arrangers since his first feature, *Fear and Desire*. His early collaborations with Gerald Fried and later with Rachel Elkind, Wendy Carlos (especially on *A Clockwork Orange*), and his daughter Vivian (under the name of Abigail Mead) on *Full Metal Jacket* yielded spectacular results. Kubrick was a master at selecting preexisting, classical, modernist, and popular music. Chris Isaak's "Baby Did a Bad Bad Thing," which accompanies Bill and Alice's lovemaking after Ziegler's party, is, as we'll see in Chapter 7, an important commentary on the couple's sexual relationship. His choices were not always obvious; they not only helped to create atmosphere but also provided extra critical commentary on a scene, adding another layer of interpretative depth.

Kubrick had wanted his daughter Vivian to compose the score for *Eyes Wide Shut*, as she had done for *Full Metal Jacket*. He commissioned her to do the music and, according to Ioan Allen, "she visited the Dolby office in San Francisco at Stanley's request, for a one-day crash course in the vicissitudes of stereo mixing." But, having joined Scientology in 1995, she had begun the process of disconnection from her family. "At the last moment she said she wouldn't," Christiane Kubrick told *The Guardian*.

For those parts that hadn't yet been scored, Kubrick turned to British composer Jocelyn Pook. He discovered her by chance in 1997 when choreographer Yolande Snaith was rehearsing the masked ball orgy scene while using Pook's composition "Backwards Priests," from her album "Flood," as a reference track. Its title derives from the use of the chants of two Romanian priests, which are then run backwards over sustained organ and strings. Almost immediately, Kubrick telephoned Pook to ask if she had anything else like "Backwards Priests." When Pook asked him what he meant by that, he said: "Well, you know, weird." Kubrick then asked Pook to put together a sample tape of her music, and two hours later, a car arrived to pick it up. The next day she visited Pinewood. Kubrick was, she said, "very paternal with me, and enthusiastic about my music. He kept running around the room and getting tapes to play and asking me what did I think of this or that." According to Pook, "He looked at me right in the eyes and said 'Let's make sex music!' I thought to myself, what the hell is sex music? Is it Barry White? . . . Stanley didn't really care to elaborate, he just trusted me to answer the question." Not being familiar with Kubrick's modus operandi, she recalled "asking stupid questions about the characters and, like, 'can you fax me a script?' " Of course, none of this happened, and Pook was left alone to come up with the music on her own, struggling to compose the music under time constraints and the massive secrecy that did not even allow her to see a rough cut of the final film. All he would show her was some images of the masks. In the end, she prevailed on Kubrick to allow her to see that rough cut in order for her to score the film. She found the experience challenging, particularly since she was not used to writing background music that supported the dialogue and action of the film, giving them an emotional charge.

Kubrick had no set ideas about the music, particularly for the orgy scene. He told Pook to take the idea of sexy music and run with it. She began work on sketches and Kubrick was very open to exploring different avenues, new ideas and approaches. She tried out all sorts of different music with the scene, eventually composing a piece called "Dionysus," which Kubrick didn't think was quite right. Not wanting her work to go to waste, she put it on her next album instead. He kept coming back to "Backwards Priest" after the long period of exploring other ideas. So, in the end, Pook restructured it as "Masked Ball" and he shot the scene to that music. As she was scoring it, she explained, "My imagination had a very vivid picture of what was happening in this scene. Stanley told me what was happening and had a very strong idea of exactly what was going to happen with the atmosphere and the imagery. In that way I had a very vivid picture to compose to."

During postproduction, Kubrick went through a number of possibilities of prerecorded music. In a few places in the cutting notes on the billiards sequence, Kubrick scrawls "Day of Wrath." This probably refers to the *Dies Irae* from the Catholic Mass for the Dead, music that Kubrick had used before in the opening credit sequences of *A Clockwork Orange* and *The Shining*. He also considered using Richard Wagner's "In the Greenhouse" from his *Wesendonck Lieder*, a "sultry, sweltering, sensual song," as Dominic Harlan describes it. Kubrick, along with Harlan and his composer friends, spent hours trying to come up with a usable version, slower and steamier than the recorded version. He was already using the "Liebestod"as music on the set while filming Bill's viewing of Mandy's corpse. According to Jan Harlan (Dominic's father), "Maybe six weeks before he died, he tossed it out, because he thought it was too beautiful."

Wagner was out and Ligeti was in. Ligeti's *Musica Ricercata II: Mesto, Rigido e Cerimonale* (1950), the single, pounding stroke on the piano, performed by Dominic Harlan, is heard during Bill's unmasking at the orgy, his second visit to Somerton, his being stalked on the street, when he reads about the dead prostitute, and when he returns home to find his mask lying on the pillow next to the sleeping Alice. Jan Harlan recalls: "This is someone who lives in the cutting room for a year with the *Wesendonck Lieder*, and then kicks it out although he loves it. He didn't love the Ligeti in the same way, but he loved it for the narrative. The Ligeti had the biting element of jealousy and sexual fantasy which is the poison in most relationships. It ruins you." According to Harlan, "he used the biting Ligeti piece because Stanley wanted the hammering." Kubrick was already familiar with Ligeti, having used his music in *2001* and *The Shining*. Of the percussive nature of this particular piece, Ligeti said that it was "a knife in Stalin's heart," the passion of his attack carrying with it all of Stalin's baggage of totalitarianism and anti-Semitism. As Christine Lee Gengaro notes, "*Musica Ricercata* was born into a climate of oppression and fear."

In *Eyes Wide Shut* it is used to code Bill's paranoia and isolation, the threats to his precarious well-being. Kubrick asked Dominic Harlan to record it, but "slower than

the recorded version to ratchet up the suspense. He wanted a languid, sultry vibe going on." The pattern that is established, according to Kate McQuiston, is "to portend Bill's downward spiral and the humiliating limits of [Bill's] power in society." What is more,

> Ligeti's music appears when Bill is most lost; subsequently (and in the company of this music), he regains his way and his control. The final outcome of Bill's adventures, unlike most of Kubrick's endings, is resignation to an ugly status quo. [And] it effects a clear-eyed view of the economics of Bill and Alice's marriage and the larger societal forces—such as the wealth and power of men of Ziegler's class—that they cannot overcome.

McQuiston further argues that Ligeti's hard, percussive piano that is heard at moments of peak tension in *Eyes Wide Shut*

> does not sound like movie music, and its purpose, perhaps as a sonic epigram or symbol, is somewhat like a riddle. In form and function, Ligeti's music resembles the simplistic and wooden phrases of repeated dialogue in *Eyes Wide Shut* that yet fail to disclose meaning. Like the film's linguistic poverty, Ligeti employs an economy of means—several pitches, two main thematic areas. The listener puzzles out its meaning and purpose much the way the film is a meditation on the meaning and purpose of dreams and fantasies in human psychic life. Like dreams and fantasies, Ligeti's music appears unbidden and inscrutable.

But not without affect and resonance. The *Musica Ricercata* stands as contrast to the bittersweet tonalities of Shostakovich's *Jazz Waltz*, yet both, given their composers' background (Ligeti came from a Hungarian Jewish family; his brother and father were killed in concentration camps, and his mother survived Auschwitz), provide a political layer that complements the class and gender politics that are dominant strains of the film. Ligeti, originally furious that Kubrick used his music in *2001* without permission, in the end came to appreciate what the director did with it.

Kubrick manipulated the music to achieve some misdirection and manipulation of the viewer's response. We see Nick playing Pook's "Masked Ball" on the keyboard, but it is an all-string track that can't emanate from that keyboard. Furthermore, Pook explains, "It's actually being mimed to in the film, the keyboard player was actually miming to my score . . . In *Eyes Wide Shut* the keyboardist is miming to real strings, he's playing his keyboards to real strings. I find that really amusing. They actually shot this to the music." The presence of the keyboard is "in reality" superfluous, other than to establish a link between Bill, Nick, and Ziegler. But it is another example of characteristic Kubrickian misdirection. Rather than the keyboard

establishing the diegetic source for the music—that is, the source that we *see* in the film—as it's supposed to do, it leads us to question the reality of what we're seeing. The music is nondiegetic and doesn't come from Nick at all. What's more, why, in such a lavish setting, is there no grand piano or organ or priests singing backward? We're led to believe that the chanting heard on the soundtrack must be emanating from Red Cloak, a diegetic source, but in reality, it comes from Pook's "Masked Ball" and hence is nondiegetic, or emanating from Nick's synthesizer. "Strangers in the Night" is later heard as guests dance, but no visible source for it is provided. The *Jazz Waltz 2* from Shostakovich's *Suite for Variety Stage Orchestra* emanates, at the beginning of the film, from the radio in the Harfords' bedroom. McQuiston suggests that "Each break in the music of these moments invites the realization that music has been diegetic [emanating from the fictional space of the film] and necessitates a shift in the perceptual frame on the part of the audience." These breaks—the enigmas of where the music is coming from—serve the idea of the uncanny, a great creative preoccupation of Schnitzler." And, we must add, of Kubrick.

The choice of the *Jazz Waltz* was made early in preproduction. Its combination of the title's "jazz" with a waltz melody unites Kubrick's American and Austro-Hungarian heritage. But, composed by a Russian under Stalin's gaze, it invokes the persecution of the 20th century and is a less obvious choice than, say, a waltz emanating from *fin-de-siècle* Vienna, like the *Blue Danube* in *2001*. Jan Harlan says, "The Shostakovich waltz in *Eyes Wide Shut* was already fixed, because this is one of the few waltzes in minor [key]. But that was an exception." Heard at the beginning, during an early montage of Bill's and Alice's workaday routine, and at the end of the film, it fits perfectly with its mixture of gaiety, its circus-like rhythm set in a minor key that suggests the music of Kurt Weill, Bertolt Brecht's composer. Its echoes of Weimar Germany allude to the timeframe of Schnitzler's story, and it has become, like the beginning of Richard Strauss's tone poem *Also Sprach Zarathustra* in *2001*, inextricably linked to *Eyes Wide Shut*.

Censorship

As we noted previously, the MPAA presented another problem that had not been anticipated. Unless something was done with the orgy scene, the film would be given an NC-17 rating, which would have limited attendance and newspaper advertising. It was decided that the integrity of Kubrick's cut for the US print could best be preserved, keeping its rhythms and texture—its essence, in other words—through the use of discreetly placed digital human figures that would mask the most intense sexual activity being simulated in the orgy (Fig. 5.1). Again, whether Kubrick intended to do this remains the subject of some controversy. Eason, the CFC designer, cannot clear this up definitively: "Nobody knows. We did talk about this a lot," but "in terms of what his actual intention was, nobody quite seemed to

Figure 5.1 The orgy scene with and without digital overlays.

know." But, he adds, there were two indications that Kubrick knew something was going to be required, that work might need to be done on the masked ball, and that he had already planned some sort of changes: he was already doing digital scanning tests early on during the production, and the records of the lighting setups of the locations for the masked ball were perhaps the most detailed of the whole film, suggesting the type of information needed for digital scanning. Eason surmises that

he may have even been using the orgy sequence as a test for *A.I.: Artificial Intelligence* at Warner Bros.'s expense.

Dominic Parker, CFC's head of 3D, led the project of digital censorship, assembling a team that consisted of Sally Goldberg, Jon Thum, and Hannah Walker. They worked on 22 shots in total, adding up to 8,000 frames of material, all processed at Kubrick's specified 4,000 lines of resolution.

The decision to black out the figures was controversial to say the least. The Los Angeles Film Critics Association issued a statement on July 20, 1999, condemning Warner Bros.'s decision to release a censored, digitally altered version of *Eyes Wide Shut* in order to secure an R rating: "By censoring *Eyes Wide Shut*, Warner Bros. and the MPAA have acted as if Stanley Kubrick made a pornographic movie. He did not." This suggestion of pornography bled into the advertising of the film, which suggested that it was more erotic than it actually was. The result was a disappointed audience, looking for salaciousness where none existed.

Beyond the United States, there were further censorship complications. The first international release was scheduled in Japan for July 31, 1999. That country's strict censorship rules, though, presented specific issues. Senior wrote to Cruise,

> We do have a deadline problem approaching with Japan . . . Japan has very strict censor rules regarding pubic hair. Not only film censor, but Japanese customs who have to approve. SK's plan was to bring a tame customs officer to London immediately together with head of International, Ed Frumkes, to see the movie now and get approvals [. . .] We need Frumkes to sit with the Japanese censors and get the movie cleared quickly. I won't bore you with translations and subtitling for Japan, just that the censor pubic hair guy is the most important current issue. [. . .] I'm not discussing this with Terry or Bob or ANYONE at the Studios. Just you, Nigel and Jan know about the plan.

There is no information about how the pubic hair problem was solved, except to say that only very little is evident in the finished film. In any case, the film was banned in India, Indonesia, and Malaysia.

Marketing and Distribution

During his lifetime, Kubrick supervised all the details of postproduction, distribution, and exhibition of his films. When production had wrapped, the most expressive individual frames to be used for posters in the cinemas or to illustrate magazine articles had to be selected. Kubrick worked personally with Warner Bros.'s creative department to devise memorable slogans to launch his films. He commissioned and chose the advertising posters. He checked and

double-checked everything, including the size of print advertisements that ran in newspapers and journals. More than once he suggested a publication in which to run a precise ad. He paid close attention to a film's distribution patterns. He was not above contacting individual theaters to talk to their managers about the projection techniques appropriate for the best exhibition of his work anymore than he was with tinkering with the editing even past exhibition time. He kept fan letters on file—arranged not alphabetically by surname but by location—in case he needed someone to go and check out a movie theater in a specific city for him. He made every trailer, television spot, and advertisement in every language—in London.

Even when the promotional campaign and the release of the film were scheduled, he made sure that everything went according to plan. He wanted to be certain that the posters were displayed exactly where, when, and how he had agreed with Warner Bros. and sent his assistants out to check and double-check. He even sent them to bookstores to check that the books he had based his films on were displayed prominently on the shelves at the entrances of London's leading bookstores so anyone entering couldn't miss them. Neither the bookshop managers nor the staff at Warner Bros. realized he was running these checks. All they knew was that calls and letters arrived with instructions to change the positions of the books on the shelves. He dubbed every film himself, scrutinized every voice chosen for every role in the film. He had the translations for the subtitled versions run by professors of languages in various universities across Europe.

Prior to his death, Kubrick had devised *Eyes Wide Shut*'s marketing strategy. The Saturday before he died, he had held two to three hours of discussions with Semel, laying out his plans. He insisted that the first footage be shown to theater owners attending their annual ShoWest convention in Las Vegas earlier that year and his production company, Hobby Films, beam the film via satellite to conventioneers, allowing journalists around the world to pick it up. "We didn't know about it until hours before it happened," said studio spokeswoman Nancy Kirkpatrick. Kubrick left instructions that the first TV commercial would be a 60-second spot, followed by a 30-second spot.

Kubrick decided to release as few details as possible in order to create the maximum amount of tantalizing speculation. Critics were not shown the film, and those Warner Bros. personnel given a screening were told not to bring along any members of the press as companions. "Nothing like this has happened before," one Los Angeles film critic was reported to have said. "It's all very peculiar." Critics were also told to come alone, and Kubrick insisted that press kits contained no production notes, so that his intentions could not be misinterpreted, while allowing the studio to put its own spin on the movie. Only *Time* magazine, owned by Time Warner, Warner Bros.'s parent company, was granted official permission to see the film and run a four-page cover story. "I think the whole idea from Stanley was to tantalize a

little bit and a little bit and a little bit," said Kirkpatrick. "It's a smart strategy—so dramatic. A little bit gives you a lot."

With little to go on, and facilitated by the internet, much rumor and speculation emerged in place of the film itself. One publication after another focused on its eroticism, as "the summer's sexiest movie," "the sexiest movie ever," and its "erotic audacity."

The longer of the teaser trailers that Kubrick made for television plays over "Baby Did a Bad Bad Thing." It opens with Nick Nightingale telling Bill, "I've seen one or two things in my life, but never anything like this." We then see a rapid succession of images, including a topless Bill, Alice dropping her dress, Bill with the two prostitutes, Domino and Milich's daughter (Leelee Sobieski), and Alice dancing with Szavost, and in her underwear. It ends with Bill and Alice kissing. Shortly after Kubrick's death, in mid-March, newsrooms across the United States received this "unauthorized" teaser trailer anonymously via satellite. It was played on every major news show, creating a temporary sensation. Warner Bros. executives denied all responsibility for the transmission, suggesting that Kubrick had arranged the trailer before his death. Senior felt it was a "mistake" on two levels. First, "what was really shocking to the community of educated doctors, lawyers, artists, musicians in 1920, wasn't a big deal to today's world. I think that was the biggest mistake. The other huge error was predominantly mine. We all persuaded Stanley that the way to sell the movie was that first trailer [. . .] it promised a different kind of film [. . .] that trailer promised something the movie didn't deliver." He added, "Stanley would probably regret that trailer now." Alan Cumming, who played the hotel clerk who flirts with Bill, said, "I think Stanley did a bad thing in the way that the trailer that was released before it came out. The whole world was so mesmerized by the idea that Tom Cruise and Nicole Kidman were going to be having actual sex on film, and he kind of contributed to that." Cumming continues, "I think, in a funny sort of way, people were disappointed when they saw it [the whole film], because they had expectations for something else, which I think Stanley engendered by that trailer."

Accustomed to deferring to Kubrick on virtually every decision, the studio was left in a difficult position when he died. "Stanley spent as much time on marketing as anything else," says Frewin. When he died, Warner Bros. took over. Even more, the studio had to avoid offending his family while ensuring that the movie received an R rating and was able to recoup its outlay, all by mid-July 1999. As mentioned previously, the summer release date had been decided back in September 1998. Warner Bros. believed that, despite its Christmas setting, July was ideal to "globally position it in the period of maximum admissions and take advantage of the synergy coming from the closely coordinated domestic and international release pattern."

Warner Bros. also decided to market the movie as an "erotic thriller," heavily hyping its supposedly sensational sexual content. Frewin found this strategy to

be an error: "A big mistake was made in the promotion of the film as an erotic blockbuster with heavy sex scenes. It was promoted wrongly to its detriment." Inevitably, as we shall see, there was a critical backlash. "Boasting far more eroticism in its ad campaign than it ever shows on screen," snidely complained Stephen Hunter in the *Washington Post*, "*Eyes Wide Shut* turns out to be the dirtiest movie of 1958."

Pat Kingsley, founder of Hollywood talent agency PMK and personal publicist to Cruise and Kidman, was engaged to lead the publicity campaign. She was the only person allowed to view the movie in its early stages, outside of its two stars and Semel and Daly. "We're all working together in a coordinated effort," Kingsley said. "We also keep Stanley's family involved in the principal interviews." According to Kingsley, Kubrick had, prior to his death, decided to do interviews with five print outlets: the *Los Angeles Times*, the *New York Times, Time, Newsweek*, and *Premiere* (none of which was completed), while *Vanity Fair* planned an "appreciation" of the director's career. Kingsley targeted glossy magazines for Cruise and Kidman, including *Harper's Bazaar, Vogue, Good Housekeeping*, and *Rolling Stone*. She also arranged for Cruise and Kidman to attend the Los Angeles premiere of the film in July and the Tokyo premiere in the fall. One observer summed it up: "With Kubrick dead, it's become a Tom Cruise and Nicole Kidman film. And that means Pat [Kingsley]."

As to exhibition and projection, even after Kubrick's death, instructions were sent to theater managers and projectionists to ensure quality:

> As is the custom for any Stanley Kubrick movie, we need your help to ensure that "EYES WIDE SHUT" is presented in your cinema to the highest technical specification. Stanley Kubrick and his production team went to great lengths to ensure you receive the optimum quality 35mm Flat Ratio 1:85, Digital Quad soundtrack print.
>
> The guidelines you should use for presentation are:
>
> - The correct colour temperature setting is 16 foot lamberts and as close to 5400 Kelvin as possible. Picture focus should be maintained across the screen at all times.
> - The auditorium sound level should be 85 Db which is the standard Dolby fader wetting of 7 for SR and SRD. Theatres with DTS or SDDS sound equipment should be set to equivalent level to suit your auditorium.
> - The running time for "EYES WIDE SHUT" is 2 hours 38 minutes 47 seconds. 9 Double reels per print. Standard black change-over cues are included on the first eight reels.

> May we take this opportunity to thank you for your help and participation in presenting Stanley Kubrick's last production.
>
> Respectfully yours,

Unfortunately, these wishes were not always respected and carried out, and some theaters showed the film under less-than-optimal conditions.

The Irrelevant Question

Inevitably, we need to ask whether the film shown to Cruise, Kidman, and the Warner Bros. executives in New York and eventually to the public was Kubrick's final cut. There is an ongoing controversy as to whether all the cutting notes were turned into a film that satisfied Kubrick and was ready for distribution. When asked this question, Todd Field answered, "Of course not. What we have is Stanley's first cut. He died six days after screening that cut for Tom, Nicole, Bob [Daly] & Terry [Semel]. If Stanley's postproduction on past films is taken into even modest consideration, it's clear that the film would be different. However, it would be foolish to try and speculate about what might have changed had Stanley lived to make it so."

Yet, those who were closest to Kubrick are convinced otherwise. Vitali said: "He had completed his final cut. He sent it to New York to Tom and Nicole and Terry Semel who was the head of Warner Brothers at the time and just said 'This is it' . . . he had chosen the music so all that was left there was to rerecord that and fit it in and basically just to do the fine modelling job on it. There's so much to do in post-production, especially when you get close to finishing a movie for release." Larry Smith and Julian Senior both feel he would not have been prepared to screen it to the Warner Bros. executives, Cruise, and Kidman if it wasn't finished. "He wouldn't have shown it if he wasn't happy with it." Frewin states, "He had finished editing. He hadn't done the music but left notes. It was Stanley's film." Semel said, seemingly definitively, "The film is totally finished" except for "a couple of color corrections" and "some technical things . . . What he showed was his final cut." Cruise adds, "There is nothing in the picture that Stanley didn't approve."

Was *Eyes Wide Shut*, finally, the film that Kubrick wanted to release? The simplistic answer is no, because he did not live to tinker with the fine points of editing as he had done with all his other films. For Kubrick, a film "was a living thing," recalled Senior. The more nuanced answer is yes, as Jan Harlan insists, because the narrative was established and the first cut would not have been so significantly tampered with to produce a different film. In addition, the postproduction team that managed those fine points worked in the best possible faith in carrying out what, to the best

of their knowledge, would have been Kubrick's wishes. And the postproduction team included people who were closest to Kubrick, in particular Vitali. On top of that, back in September 1998, Warner Bros. must have received a commitment from Kubrick that, in the words of its press release, "[T]he film will be ready for release in early 1999."

All of our research, combined with our discussions with many of the principal participants in the making of *Eyes Wide Shut*, have pointed to a clearer answer as to the film's finished status. Despite the ongoing questions hanging over it, once the digitally created blackout figures in the orgy sequence were removed after the film's initial distribution, what we see of *Eyes Wide Shut* is what we will always see. Whether it might have been different in some small way is ultimately irrelevant and certainly counterproductive to our understanding of the film and the pleasure we take from it.

6

"A Genuine Work of Honest Art"

The Reception and Afterlife of Eyes Wide Shut

The commonplace about Kubrick's films is that they do not fare well on first sight. Try as he might to create films of commercial value, only a few were "hits" in the conventional sense. *2001: A Space Odyssey* became a major moneymaker, despite its initial bad reviews. Costing only $10.5 million to make and earning $68.7 million, it made Kubrick financially independent. *A Clockwork Orange* cost a mere $2.2 million and made $26.6 million—even though it was taken out of distribution in Great Britain after copycat crimes worried Kubrick. *The Shining* took some time to make money and was never a super hit—though it spawned innumerable conspiracy theories. A few of the films were commercial failures: *Barry Lyndon*, which cost around $11 million, earned about $61 million. *Eyes Wide Shut* did poorly, particularly in the United States, but did, in the end, make money. The film cost $65 million to make and earned a worldwide gross of $162 million—ultimately making it one of the biggest moneymakers of all of Kubrick's films.

Eyes Wide Shut is among the most demanding of Kubrick's films. Its tempo is unhurried and deliberate. Its acting is slow and measured, sometimes almost incantatory. And the film, as a whole, requires the viewer to respond to its unusual rhythms, to see it more than once in order to fully absorb its complexities. These are not the demands made by the great majority of conventional films, and the result was a return on investment less—especially on its initial release—than Kubrick or Warner Bros. expected or had hoped for. The fact is that all of Kubrick's films require more than one viewing. The more they are seen, the deeper they burrow into the unconscious, the more they become templates for our judging of other films or even seeing the world around us. They also become fodder for a variety of interpretations, from initial reviews, to scholarly readings, to conspiracy theories.

Eyes Wide Shut has had more than its share of strange or strained readings, and it has hardly been immune to cultish commentary as well as, more importantly, serious critical analysis. For the cultists and conspiracy theorists, the commentaries are often passionately ridiculous. In the case of critical essays, there is deep, analytical

speculation. The graph of responses follows a steady line: the initial journalist reviews are mixed, sometimes downright negative or uncomprehending. Within a relatively few years, as the power and complexity of the film sinks in, academic critics get to work. The cultists come somewhere in between, creating their own interpretive universe based on an ancient conspiracy theory or obsessive viewing and reviewing of the films. Then the film enters the cultural surround. This is the arc that can be traced across the reception of *Eyes Wide Shut*.

Initial Public Response

The initial public reaction to *Eyes Wide Shut* was by no means unanimously bad. By contrast to the United States and United Kingdom, in Japan and Latin countries, the film did very well, particularly in Portugal, Spain France, and Italy. "Why is that?" Jan Harlan asks. "Well, I am not totally sure, but a journalist in Rome thought it has to do with Catholicism. Catholicism? But there is nothing in that film about Catholicism and neither Schnitzler nor Kubrick intended such a reference." He explained that Catholics were educated to deal with sex and lust and that this topic was on the table; "you make dirty jokes about it," he said. "Now this may be an oversimplification. Probably very, very oversimplified, but maybe there is also a grain of truth there. I don't know, I cannot judge this—I am not an expert or a psychoanalyst. But one thing is quite clear: The film was a huge hit in Italy and not in England."

Harlan recalls how he received a fax from the Tokyo office of Warner Bros. after the premier of *Eyes Wide Shut* saying how well the film was doing. Indeed, Bill Ireton, president and representative director of Warner Entertainment Japan, wrote, "we believe that EYES WIDE SHUT will become Warner's BIGGEST OPENING IN JAPAN IN THE PAST 10 YEARS." He explained in more detail:

> Demographics are skewing even more female today (60:40), mostly in their 20s. Very evident today were couples on dates—very young couples in their late teens (ostensibly over 18!) to those in their early to mid-20s. We believe that the "want-to-see" factor for these audiences were the "sensational" aspect of the movie and the promise that "you've never seen anything like this," plus the "R-18 pedigree." Audiences seemed to be either (1) satisfied or (2) perplexed—both of which should work for favourable word-of-mouth. FMJ [*Full Metal Jacket*] was SK's biggest opener in Japan until EWS. Audiences were EXTREMELY EXCITED going into the cinemas—often running—with couples holding hands as they rushed to get to their seats. We have not seen such a highly anticipatory mood in recent times!

If only the response in the United States had been as sensational.

The Critics

As mentioned in the previous chapter, critics (except for one) were deliberately denied advance screenings and information about the film. They, too, were enveloped by that cloud of secrecy that shrouded the film, and no doubt this contributed to some of their negative reactions. Among those negative reviewers of the film shortly after it appeared in the summer of 1999 were those who simply never liked Kubrick's work. Louis Menand, a respected cultural critic, writing in the *New York Review of Books*, while recognizing that Kubrick was a "perfectionist," nevertheless says that "it's odd that all the movies Kubrick made after *2001* are obviously flawed, and not in trivial ways. They are technically scrupulous, visually innovative, conceptually upscale entertainments, each riven by some glaring and seemingly elementary misjudgment." His review of *Eyes Wide Shut* goes downhill from there: "In *Eyes Wide Shut* nothing works." His most interesting observation is that Kubrick does not have a "middle register." This could, perhaps should, be interpreted that there is nothing mediocre in a Kubrick film. Kubrick himself noted every film should have "six or eight non-submersible units," sequences played in a very high register (something we will examine with respect to *Eyes Wide Shut* in the next chapter), but that leaves out the fact that everything surrounding these "units" stretches the tension and pushes toward a big moment. The ideas and images come with tumultuous force, and occasionally, as in *2001*, there are only big moments and astounding images.

The lack of a "middle register" implies an imagination that is always operating at full throttle, and despite Menand's displeasure, there is no fault in this. Kubrick's films are bold, dynamic generators of images and ideas. Their beats are regular and regularly strong, while at the same time demanding some distance from them. Kubrick is not quite a Brechtian (not politically, certainly), but he is the maker of works whose complexity asks not only for an immediate response but for a longer-term understanding and a return visit. But this patience is not the job of a reviewer. For Menand and a few others, *Eyes Wide Shut* was overlong, the acting was unconvincing, the New York sets were fake, the ideas were weak, the orgy was ridiculous ("tacky," in Menand's words). The film, in short, was boring. A large part of the movie-going public felt the same.

David Denby, in the *New Yorker*, complained that he was bored during the movie. He felt "more eager for a director with a feeling for the lyricism of obsession—Bergman, say—to come and take over." But Bergman's brooding is hardly in the Kubrickian register. He may share Bergman's lack of enthusiasm over the triumph of the human spirit, but his alleged pessimism is expressed through images that affirm the triumph of the cinematic imagination. Denby thinks so little of *Eyes Wide Shut* that he paired his review with praise for *The Blair Witch Project* (1999), a horror movie shot as if it were made of amateur footage found on a discarded movie

camera. In his review of *A.I.: Artificial Intelligence* in 2001, Denby called *Eyes Wide Shut* "zombified."

The long-time Kubrick skeptic Andrew Sarris, writing in the *New York Observer*, seems as much concerned with Kubrick's fans as he is with his films:

> Indeed, my biggest quarrel is with the Kubrick champions über alles rather than with Kubrick himself. I am not now, and have never been, a hard-core Kubrickian. From fade-in to fade-out, his films have struck me as cold, sour and cheaply derisive. Yet, most are not without brilliant inventions, but these undeniably privileged moments are like the best jokes in the early primitive Woody Allen burlesques. They can be safely treasured in memory without having to sit through reels and reels of clumsy, wasteful narrative filmmaking. Now, more than ever, in *Eyes Wide Shut* Kubrick found himself once more trying to rise above his classic-genre colleagues with his eccentric variations, only to sink beneath them in economy of expression to achieve a maximum of emotional effect. Though his admirers assumed that Kubrick's lifelong selectivity with projects proved that fewer meant better, the films themselves demonstrate perversely that more was less.

The reviewers' negative opinions were hardly unanimous. Roger Ebert noted the care taken in the details of character creation and camera placement, the ways in which "all . . . scenes have their own focus and intensity; each sequence has its own dramatic arc." Janet Maslin in the *New York Times* detected how carefully Kubrick realized the rhythms of Schnitzler's story and (like Ebert) understood the careful pacing of the film: "Part of the film's sustained tension comes from the slow, ribbonlike way in which these episodes unfold, with fidget-prompting long takes and not much background music to provide relief; part of it comes from the viewer's complete uncertainty about what will happen next." Suspense, which is what Maslin is suggesting, is not an ordinary part the Kubrick repertoire. What she experienced was the oneiric quality of the film, its sense of dreamlike uncertainty and surprise. The latter is always apparent in Kubrick's films, often in startling ways. But *Eyes Wide Shut* doesn't so much startle as generate a curious anticipation. The negative reviews were looking for the kind of astonished excitement generated by, for example, *Full Metal Jacket*. What they saw was an unfamiliar Kubrick, restrained, quiet, subtly provocative. Maslin's *Times* colleague, Michiko Kakutani, recognizes that "Kubrick's movies are a virtual archive of sophisticated techniques, designed to dazzle the intellect and delight the eye while distancing the emotions." But she condemns *Eyes Wide Shut* for not going beyond these traits to a more intimate view of domesticity.

The very first review, by the London *Evening Standard* critic Alexander Walker was, unsurprisingly, glowing. Not only was he an admirer of Kubrick's work but he was one of the international critics/journalists closest to him since at least *A Clockwork Orange* almost 30 years earlier. It was because of such intimacy that the

Kubrick family invited Walker to view the film at Childwickbury long before any other critic. But an invitation to an exclusive screening, extended on a personal basis, was turned by Walker into a professional review, much to the shock of the family. Walker took advantage of this private occasion to publish the premier review of *Eyes Wide Shut* on June 22, 1999, weeks before the official opening on July 16. "Casting a couple of married superstars was a masterstroke of cinematic diplomacy," Walker avers. "Lower Manhattan," he continues, has been "wondrously recreated in every neon-lit detail on the back lot at Pinewood Studios." Although the review isn't completely complimentary, Walker concludes on a high note:

> But even at its most baffling, it is an astonishing work made with masterly control and at the same time a humanity that this director's detractors have insisted he did not possess. That may be the final triumph Stanley Kubrick enjoys: the posthumous satisfaction of the performances his quality direction has coaxed out of Cruise and Kidman who, for the first time, seem to be acting without relying on the safety-curtain of their stardom for protection. This valedictory production is a victory for its maker's unending quest to make his reach exceed his grasp.

In a long piece in *Variety*, Todd McCarthy (who reported on Walker's scoop) concludes:

> And so the career of a great filmmaker comes to a close with a work that, while not his most startling or innovative or subversive, nonetheless sees him striking out in exciting and sometimes new directions with his stylistic confidence and boldness intact. Given that the endings to his previous films have been variously absurdist, despairing, apocalyptic, mystical, corrosive, murderous and nihilistic, perhaps the fact that the conclusion here is at least guardedly hopeful suggests that, at the end, Kubrick believed in some sort of human progress after all.

The turn to serious critical response was not long in coming. In a long piece in *Harper's* in late 1999 subtitled, "What the Critics Failed to See in Kubrick's Last Film," Lee Siegel goes through the various negative reviews and comes across an important phenomenon:

> Not a single critic, not even those few who claimed to like *Eyes Wide Shut*, made any attempt to understand the film on its own artistic terms. Instead, the critics denounced the film for not living up to the claims its publicists had made for it, reduced it to a question of its director's personality, measured it by how much information it conveyed about the familiar world around us. And I realized that something that had been stirring around in the depths of the culture had risen to the surface.

First, Siegel understands that the reviewers compared the film to its publicity, which promised more eroticism than Kubrick planned to deliver, and over which Kubrick did not have full control. Second, he accuses the critics of failing to *see* the film—that is, to examine its richness, its resonance, its literary and cinematic allusions. In short, he calls out the superficiality of their responses, borne of too much exposure to soulless, brainless filmmaking. "At a time when we are surrounded by movies about killing, and movies about murdering, and movies about slaughtering; by cheap caricatured reflections of human life; by dishonest and money-driven and career-driven drivel at every turn—at a time like this, you'd think someone would have given a genuine work of honest art its due."

A genuine work of honest art. This was the key that unlocked the dam that had held back critical response to the film. What the negative critics saw in the film was a tedious lack of authenticity. But the fact is that *Eyes Wide Shut* is as true to the imagination of its creator as any work of art can be. That truth, that *authenticity*, the singularity of an artist's creation that was unlike the run of films being released in the late 1990s, became an obstacle to clear perception of what the film was doing. Its slow deliberative pace was a failed test for some critics and most audiences. The dense detail of its images, the careful color scheme—the red and blue accents, the "innate drama" of the film's palette noted by Janet Maslin in her review—required multiple viewings, which no reviewer (perhaps with the exception of Maslin) was likely to undertake. Its distanced intimacy confused them.

Tim Kreider, in an essay entitled "Introducing Sociology," first published in *Film Quarterly* in late 1999, signals a turn in the way the film is approached. The essay's title comes from the textbook glimpsed in the apartment of the prostitute Domino, whom Bill Harford visits in his first nighttime odyssey. The source of Kreider's title, the fact that he noticed the book (the only thing left of the dialogue about Domino's graduate studies in sociology contained in a draft of the screenplay), indicates the kind of close, almost microscopic reading he applies to the film, which he interprets as being about class and wealth. He is blunt about the blindness of contemporary reviewers:

> The real pornography in this film is in its lingering depiction of the shameless, naked wealth of Millennial Manhattan, and of the obscene effect of that wealth on our society, and on the soul. National reviewers' myopic focus on sex and the shallow psychologies of the film's central couple, the Harfords, at the expense of any other element of the film—its trappings of stupendous wealth, its references to fin-de-siècle Europe and other imperial periods, its Christmastime setting, the sum Dr. Harford spends on a single night out, let alone the unresolved mystery at its center—says more about the blindness of our elites to their own surroundings than it does about Kubrick's inadequacies as a pornographer. For those with eyes open, there are plenty of money shots.

Kreider asks for the film's viewers and reviewers what every Kubrick film demands, that we *look* and look closely, that we at least try to recognize the minute details that Kubrick situates in every frame of his films. As we have seen through the painstaking stages of inception and production, nothing is there by chance; everything, every word, every composition, the contents of every composition are alive with meaning, but that meaning needs to be teased out of the very complexity of the visual and aural design.

The Academics

By 2000, *Eyes Wide Shut* began to enter the critical discourse of scholarly writing. Stefan Mattessich, writing in the online journal *Postmodern Culture*, posits a curious argument. He picks up on Michiko Kakutani's review, where she argued that Bill and Alice Harford are "not meant to be caricatures like the blackly comic characters in *Strangelove* or faceless cutouts like the astronauts in *2001*. They're supposed to be fairly ordinary, albeit privileged, New Yorkers: a doctor and his wife who live in an art-filled apartment on Central Park West—yuppies who like to smoke a little pot before bed." Yet Mattessich claims that caricature is part of the film's structure. "The problem with *Eyes Wide Shut*, in other words, is that it imports the techniques of caricature into the intimate space of realism, and this grotesque conjoining both offends sensibility and exposes as a precondition for sensibility itself that the two modes remain distinct." Kubrick somehow foretold the criticism of the film and built it into the narrative.

Mattessich's argument is a bit tortured, but on the right track. He recognizes that Kubrick does not create the conventional psychological realist characters we are used to seeing in film: characters with a past and detailed present, characters who create an illusion of existence. Kubrick's characters, including Bill and Alice, are part of the *mise-en-scène*, the narrative space of the film. The lack of passion that so many critics complain about in this and other Kubrick films is in fact the passion of the conviction of form. Alice's long monologues—her admission of being aroused by the sailor; her telling of her dream of an orgy—are unconvincing as conventional film acting. There is a sense of the double seen, as if we are observing the actress acting while at the same time we are hearing the character talking. It's a modified Brechtian effect, distancing and, for some, off-putting. Not caricature but, as Mattessich goes on to say, "That Bill and Alice might not make appropriate material for caricature implies a substance to the life they exemplify that Kubrick denies them just as he denies the characters of his previous films the possibilities of class mobility or social success." His characters are deprived of the normal "life" we expect to see and hear in conventional film, despite the fact that, in *Eyes Wide Shut*, there are brief montages of the daily routines of Bill and Alice. They have the life of well-thought-out, passionately received and created ideas. The end of Mattessich's

essay is more focused on the social/class elements of the film. He goes further than Kreider and sees the film as a rebuke to critics who want to distance themselves from "the ironic, contingent, and critical energies" of the 1960s. "The last twenty years of American cultural life have been a time marked by precisely this kind of repression, and at many political, social, and economic levels. *Eyes Wide Shut* attempts to speak of this repression in its 'art house' portentousness, to give it shape and resonance for Americans *now*." Therefore, it is less a question of how Kubrick updates a turn-of-the-20th-century Viennese story than an ironic take on the overzealous, class-climbing, socially isolated New Yorkers at the end of that century.

Amy J. Ransom, in her 2010 article "Opening *Eyes Wide Shut*: Genre, Reception, and Kubrick's Last Film," argues that the early critical reaction to the film "can be attributed not to its flaws as a work of art but rather to critics' misplaced expectations about the film's genre and its conventions." She sums up by suggesting that the negative or ambivalent arguments of early reviewers and scholarly writers reveal "not the inanity of the arguments, but rather the ambivalence of the text itself, with regard both to its relationship to mimesis of an objective world and to film's ability to represent the subjective inner world of the dream and fantasy, as well as to its representations of promiscuous sexuality and marital fidelity."

The Kreider, Mattessich, and Ransom essays demonstrate the transition from review to scholarly treatment of the film. And by the early part of the new century, these studies began to mount, along with books and articles that treated all of Kubrick's work together or individually. Among the most important of these is Michael Chion's 2002 succinct monograph for the British Film Institute that presents a close formal analysis of *Eyes Wide Shut*, one that moves almost scene by scene to explicate the film. He examines not only its larger ideas but the gestures and facial expressions of the characters, the minutiae of Kubrickian detail. He believes *Eyes Wide Shut* is "the best-acted film in Kubrick's work and one of the best-acted films in the entire history of cinema."

In addition to close readings of the films, there have been numerous studies of adaptation. Ari Ofengenden's 2015 essay, "Agency, Desire, and Power in Schnitzler's Dream Novel and Kubrick's Adaptation *Eyes Wide Shut*," examines how *Traumnovelle* became *Eyes Wide Shut*. He focuses on the problems of individual agency and the contingency of events that mark both works. Most of these articles and books on adaptation implicitly or explicitly debunk the early negative reviews of the film and come to terms with the Schnitzler/Kubrick relationship over the course of so many years.

Among the most fascinating essays on the film is that by Hävard Friis Nilsen. Entitled "Deterioration of Trust: The Political Warning in Kubrick's 'Eyes Wide Shut'," Nilsen examines the political unconscious of the film and, more than Mattessich, understands that the film is, in part at least, about money, the accumulation of capital and power: "Harford's wish to participate in a sexual orgy is a dream

of a *quick fix*, a restoration of his sense of agency after being humiliated by Alice's dream [in fact humiliated by Alice's confession of her attraction to the sailor]. And as it so happens, Alice's attraction to power and authority in the dream also refers to a sexual orgy, caught up in the dialectic of shame and desire, power and lust." Bringing Max Weber and Hannah Arendt into his argument, he seeks the ways in which Kubrick plays on the varieties and brutalities of patriarchy. He even has a curious reading of Victor Ziegler, the character not in Schnitzler and invented for the film. Recall that Ziegler was the name of Hitler's official who was put in charge of purging the German art world of "degenerate art." He sees a link between the two Zieglers: both act as "functioning censors." The real Ziegler was the censor of the Nazi art world; the fictitious one censors Bill.

But Nilsen is at his boldest when he sees the relationship of Bill and Alice as tools of the inequality of wealth:

> The trust between them has to be created and recreated in spite of this. Schnitzler's story and Kubrick's film were made respectively in the 1920s and 1990s, two periods marked by finance capitalism and a strong concentration of wealth among the economic elites, and the message of the two works seem similar: they seem to warn against the possible development of authoritarian political measures. When trust evaporates, the desire for power, authority, and *total control* surges forth.

Intimacy and sexuality operate on a cash nexus. The lure of wealth sends shudders through the relationship. "When the common ground of trust evaporates between them, the Harfords are attracted to a ruthless sphere of sex, humiliation, revenge, and desire . . ."

Perhaps the final word on the reception of the film is suggested in Thomas Allen Nelson's expanded edition of one of the earliest book-length studies of Kubrick, *Stanley Kubrick: Inside a Film Artist's Maze*. He ruminates on the film's extraordinary last word:

> Alice utters a single, magic word—"Fuck"—that not only anticipates the completion, following the film's last fade-out, of some unfinished sexual business in the Harfords' marriage, but completes as well as the film's "mind fuck" of those members of the audience whose prurient interest in watching two movie celebrities—Tom Cruise and his wife Nicole Kidman—do a simulation of the "bad, bad thing" has kept them in their seats for what must have been an excruciating 158 minutes.

When prurient interest becomes rational inquiry, when the film becomes accepted in the scholarly community, Kubrick and *Eyes Wide Shut* triumph over their initial reception.

The Conspiracists

Another fascinating aspect of the film's reception is its entry into online conspiracy theories. That Kubrick's films are fuel for such is not new. That Kubrick himself is the target of such theories is not surprising. His mythic self was the shadowy figure, the secretive, hermetic, Howard Hughes–like Kubrick, who refused to fly or to drive more than 35 miles per hour and who wore a crash helmet in his car. That some of this was nonsense —that Kubrick simply wanted to work quietly out of the public eye—made no difference.

We Googled the following words—Conspiracy Theories Eyes Wide Shut—and, at the time of this writing, we got 5,880,000 results (and counting). It could be argued that Frederic Raphael's memoir of working with Kubrick is the first conspiracy theory, of a writer who would have us believe he was undone by a controlling, unappreciative director who would not recognize the needs of this talented screenwriter. There is, amazingly enough, an online interview with Raphael where he talks about inventing a conspiracy theory as a backstory for the orgy (something having to do with John F. Kennedy's sex life). Kubrick was outraged at the thought. But this would be tame stuff: others have suggested Satanism or pedophilia. "Pedophiles run the world," Kubrick is alleged to have told Kidman, reads the headline of an online blog. It is purported that Warner Bros. insisted that 24 minutes be cut from the film exposing this pedophile ring and that Kubrick was killed for it.

What appears online is, more often than not, full-scale lunacy, fever dreams of meaning-hunting viewers, who write less-than-literate spasms of extraordinary and ridiculous insight. Here is "Khepri Rising," who believes he has seen an extra 25 minutes of the film on YouTube, which he assures us has been since taken down:

> You see, the two parties in *Eyes Wide Shut* were set up so that they revealed things which Kubrick could not say. Yes we know he was talking about satanic human sacrifice, but what else was he saying? Well, who was behind it? Kidman asks "who were those two girls?" Well we know one as a Windsor and the other related to Rockefeller somehow. They are in the house of Rothschild while these Satanic happenings are occurring. Clear references to the Star of Ishtar (pronounced "Easter"), and Christmas trees throughout, yet when the movie begins we can see Cruise passing a banner reading "Happy holidays".
>
> The h in holidays was purposely made small. The reason for this is clear. In Christian versions of these "Holidays" God is smelled [sic] God with a capital G. Only the pagan version of "god" is smelled with a lower case g. Thus Kubrick is trying to tell us that these are the pagan versions of the holiday. Pagan versions of this holiday featured that these symbols were part of a Saturnian theme of human sacrifice. The Christmas tree and Easter are both seen as representing fertility and human sacrifice.

"We know that he was talking about satanic human sacrifice . . ." It's all about the orgy and the horrible things it portends—"we know" this. "Perhaps the most pompous orgy in the history of the movies," Denby wrote in his *New Yorker* review. The conspiracy theorists are smart enough to understand that it is pompous on purpose, though they miss that it represents Kubrick's willful exaggeration of Bill Harford's frail and tormented libido. But no matter. The orgy *must* mean something more, and that more is the Illuminati, who are imagined to be a group of ultra-rich and powerful men, part of an ancient organization, with their hands on all the levers of power. They seek a "one world government" and, ultimately, universal control over everyone, the world over. The Illuminati have many branches. Though allegedly founded in 18th-century Europe as a competitor to the Freemasons, the Illuminati are involved with that appalling, fake, forged anti-Semitic screed *The Protocols of the Elders of Zion*. The Illuminati now embrace a variety of groups made up of the rich and powerful: Bohemian Grove, where rich Republicans go to cavort in the woods; the Trilateral Commission, founded by the late David Rockefeller, a group of non-governmental wealthy persons who advocate a "new world order" (always a "new world order" in the minds of the conspiracists); the Rothschild family of bankers, an old target and trigger of anti-Semitism. Seemingly confirming this, parts of the *Eyes Wide Shut* orgy were filmed at Mentmore Towers, a Rothschild mansion in England.

Researching *Eyes Wide Shut* conspiracy theories online is like traveling down a rabbit warren. (Some believe that Kidman's character, Alice, was named after the Lewis Carroll character.) From the Illuminati, to something called Beta Kitten slaves, to Kundalini yoga, to satanic sacrifice, conspiracy theorists work like academics *manqué*. They are dedicated to discovering, through close textual analysis, what the film's details reveal to their eager attention. But the revelations they discover are clipped off from the text; they come from details, real and imagined, that lead to hints that rapidly feed into the anxieties or obsessions of the theorist.

"Hidden" is the key word for most of them. They have the keys—the Illuminati, new world order, satanic cults—that unlock Kubrick's secrets. After all, a director so attentive to the minute details of every aspect of his films, and especially in this film that deals with ritual and the unconscious, a director who refused to discuss the meaning of his films, a director who, in his youth as a photographer, staged his subjects in order to photograph them, a director who, the conspiracy theorists insist, staged the Apollo 11 moon landing, Kubrick must have consciously buried clues that lead to mystical or nefarious meanings in his work. One writer notices that, at the toy store in which the last scene of the film takes place, there appear two men who were also at Ziegler's party at the film's beginning:

> Why are these two men in the store, looking at toys? Is New York City such a small town? Was Kubrick lacking extras to appear in that scene? Unlikely. [Likely, actually.] Could it be that they're part of the secret society that's

> been following Bill and his family? Strange fact: When the men walk away and disappear from the shot, Helena appears to follow them . . . and we don't see her for the rest of the movie. The camera indeed zooms onto [it doesn't zoom, but cuts to] Alice and Bill, who are completely absorbed with themselves. Is this a VERY subtle way of saying that their daughter will be sucked in by the Beta slave system of the secret society? Another enigma.

That the two men may merely have been hired from the same crowd casting agency and used twice in the film as a matter of economy is of no matter. Another enigma.

The most bizarre conspiracy theory we have come across is a YouTube video that links *Eyes Wide Shut* with that unhinged narrative about Hillary Clinton running a child sex trafficking ring from the basement of a Washington, D.C. pizza restaurant. This psychotic fantasy made the rounds during the 2016 US presidential election and resulted in an individual attempting to shoot up the restaurant to save the children captured in its nonexistent basement. Like the satanic rituals of the orgy in Kubrick's films, the YouTube video says, this "actual" event of trafficking in a pizza parlor has monstrous connotations of torture and sexual abuse. "It's all circumstantial evidence," the narrator tells us, "but at this point the circumstantial evidence is leading to a pile of smoking gun clues that suggest not only that Pizzagate is real, it is even more horrifying than *Eyes Wide Shut*." If only the early critics just found the film "horrifying," it might have done much better on its initial outing.

The theorists believe that Kubrick was cleverer, and certainly more devious, than he actually was. But this cleverness lies really in their own overheated imaginations, as is their desire for there to be more in the film than the film will bear. They want a secret film inside the film that exists. They seem to need reinforcement for their deepest fears that something or someone, the government or the wealthy elite, is putting something over on them. This is a belief held by conspiracists the world over, a belief that goes much further back than Kubrick. Let us recall again the *Protocols of the Elders of Zion*, that libel against the Jews invented at the turn of the 20th century. So, what better source for conspiracy than *Eyes Wide Shut*, a film by a Jewish director, starring a Jewish actor/director (Sydney Pollack), based on a novella by a Jewish writer and a screenplay by a Jewish screenwriter, about secret sexual cults, orgies, potential pedophilia, shadows, secrecy, and intrigue? It is too rich a mine for those whose imagination, as Kubrick himself said in another context, "resents things that are clear, and, conversely, something which is attracted to puzzles, enigmas, and allegories."

In his always pertinent essay, "The Paranoid Style in American Politics," Richard Hofstadter points out "the sense of heated exaggeration, suspiciousness, and conspiratorial fantasy" that drives the American right wing (and, we might add, the perfervid intellect of Kubrick conspiracy theorists). But, alas, Kubrick did not film the Apollo 11 moon landing on a studio set. He did not fake his own death in order to

Figure 6.1 Milich greets Bill outside the costume shop. A sign that says "Eros" can just be made out in the distance to the upper right.

secretly oversee the downing of the twin towers (yes, this is carefully documented online, including the clues he left in his films). And, despite the fact that one of the things *Eyes Wide Shut* addresses is the corruption of the very wealthy, it is not a secret allegory of the Illuminati. There is no question that all his films, and *Eyes Wide Shut* in particular, are meticulous and rich in detail, some just visible, like the word "Eros" barely seen behind Bill when he talks to Milich outside the costume shop (Fig. 6.1). Or like the fact that, when Bill picks up the phone after the couple's big argument, he begins to say, "This is Dr. Fri . . .," as if he was to say "Fridolin," the name of his forebearer in Schnitzler's story. Sometimes the theorists spot an amusing detail, like the shout-out to Kubrick's assistant Leon Vitali, whose name appears on a storefront and in a column in the paper Bill reads in the Viennese-like café. There are things below the surface in this and all of Kubrick's films, even riddles, codes, secret messages, but they are rational things that enrich the films and our response to them. In which case, we may need to give the theorists their due: they may be mad, but they are looking hard at the film and enjoying what they dream up. They bring a kind of loony life to the film.

Eyes Wide Shut in Popular Culture

There is yet another level of writing and analysis about *Eyes Wide Shut*, different from the conspiracy theorists and the peer-reviewed essays in scholarly journals. These are the essays that appear online or in print and that attest to the power of the film that allows it to persist in the mind of the viewer and echo through popular

culture. Jonny Coleman, writing in the *LA Weekly* in 2017, proclaimed *Eyes Wide Shut* Kubrick's best film. Like many other commentators, it had to reach maturity in his memory and imagination before he could realize its strengths. While he borrows some conspiracy discourse (the pattern of Christmas lights forms the Star of Ishtar), he keenly understands that the acting and the sexuality are ideas and that "nothing in this film is to be taken literally." Paul Rowlands's "Love, Sex and Death: An Examination of *Eyes Wide Shut*" in his 2011 *Money into Light* blog is a careful, personal consideration of the film, tracing its inception and reception, its meaning and influence. In 2014, Amy Nicholson, drawing on her book about Cruise, wrote an article in *Vanity Fair* about Cruise and Kidman's experiences on the film's long, grueling shoot, pointing out how Kubrick kept the actor and actress separate in order to increase the tension between them. She spends time analyzing Cruise's performance and has interesting things to say about Kubrick's choice of the many takes he films of a particular scene. The fact that this article appeared in a high-end magazine 15 years after the appearance of a much-maligned movie says a good deal about its staying power. In 2014, on the 15th anniversary of the film's release, Scott Mendelson wrote in *Forbes* about the film and the Motion Picture Association of America ratings system. He traces the history of the notorious NC-17 rating—which, had Kubrick not allowed the censoring of the orgy sequence, meant the film would not be shown in major theaters—and bemoans the fact *Eyes Wide Shut* was the last film that could have presented a forceful challenge to that rating.

There are increasing indications of the expanding reception of the film in the culture at large. There is the title itself, which has proliferated across many disciplines. Here are just a few examples:

> "Eyes Wide Shut: Democratic Reversals, Scientific Closure, and the Study of Politics in Eurasia"
>
> "Eyes Wide Shut—or Using Eye Tracking Technique to Test a Website"
>
> "Eyes Wide Shut: The Perils of Failing to Take Action to Undo Fraudulent Transfers Before Entry of a Restitution Order"
>
> "Eyes Wide Shut: Improving Physiologic Monitoring During Mechanical Ventilation"
>
> "2018 Buick Regal Sportback First Drive Review | Eyes wide shut"

And so on, even in everyday speech. Every day, a Google Alert sends notices of several websites that use the phrase "Eyes Wide Shut" in contexts unrelated to the film. A political commentator on the HBO show *Real Time* referred to a Donald Trump supporter as "watching *Eyes Wide Shut* too many times." Commenting on Trump's meeting with North Korean dictator Kim Jong-un, one writer said, "Trump decided to meet Kim 'with his eyes wide shut . . .'" The tight oxymoron/paradox of Kubrick's title seems to be usable in a variety of settings, from political science to pediatric critical care medicine to ordinary discourse. As a description or a warning,

the words have become a term, even a "meme," to use contemporary parlance, and far distant from its meaning in Kubrick's film, where everything seen is simultaneously unseen, not perceived, not understood, or dreamed.

Beyond the title, the film itself has increasingly been parodied or imitated. Just one year after its release, it was mimicked in a Christmas special of the British comedy show *League of Gentlemen*. In 2011, Campari ran an ad using the music from the orgy. An *Eyes Wide Shut*–like orgy is found in an episode of HBO's *True Detective* in 2015, the BBC's *Residue* in the same year, and *Inspector Montalbano* in 2017. The orgy was referenced in season 7 of the animated television series *Bob's Burgers* in 2016 as well as season 3 of *Mr. Robot*. The 2016 television show *BrainDead* spoofed shot for shot one of the scenes with Alice and the naval officer (who, in the parody, turned out to be the documentarist Michael Moore) (Fig. 6.2). The opening sequence of episode 8 of season 5 of *House of Cards* (2017) depicts a woodland gathering of men in masks and red cloaks carrying out a bizarre ritual. The sequence is meant to allude to the notorious "Bohemian Grove" meeting of rich politicos and businessmen, but that the filmmakers had *Eyes Wide Shut* in mind is unmistakable. A 2017 advertisement for Mexican avocados featured a ritualistic meeting with masked and cloaked members discussing how to be a secret society (including not revealing how they faked the moon landings). Lincoln's 2017 Christmas commercial ("Olivia's Wish List: 72") featured Shostakovich's *Jazz Waltz*, as did Heineken Light's "handlebar moustache" by the ad agency Wieden & Kennedy (which, ironically, also featured a voiceover narration by Harvey Keitel). The *Jazz Waltz* is played at the opening of *A Nero Wolfe Mystery*, season 1, episode 2 ("Champagne for One").

The film has become a meta-narrative for other media and filmmakers. Of course, it appears in *The Simpsons*, in the 2014 episode of "The Treehouse of Horror," here mixed in with *A Clockwork Orange, 2001, Dr. Strangelove,* and *Barry Lyndon.* It is referenced directly or by the similarities of the music in many films, such as Gore Verbinski's Kubrick-lite *A Cure for Wellness* (2016) and is, in a weakened form, remade in Cameron Crowe's *Vanilla Sky* (2001), which also starred Cruise. Sam Mendes, in the end credits of his 1999 film about the frustrations of marriage, *American Beauty*, thanks "Dr. Bill and Alice." Tommy Wiseau, the director of the legendarily awful cult movie *The Room* (2003), had his leading actress, Juliette Danielle, watch *Eyes Wide Shut* to get inside her character's head. A scene in *La La Land* (2017) almost directly recreates the scene in Alice and Bill's apartment as they prepare to leave for Ziegler's party. *Game Night* (2018) referred to an exclusive aristocratic party as an "Eyes Wide Fight Club." In the 2017 film *Get Out*, the friend of the protagonist tells him at one point, "You in a *Eyes Wide Shut* situation. Leeeeave, motherfucker." One might even suggest that Lord Snoke's exhortation to Kylo Ren in *The Last Jedi* (2017) to remove his mask is uncannily similar to the command of Red Cloak in Kubrick's film.

Visual artists have been inspired by the film. Photographer Chloe Dewe Mathews attempted a project that emulated Stanley Kubrick's *Eyes Wide Shut* "research phase,

Figure 6.2 Parody of Bill's fantasy of Alice and the sailor from the television series *BrainDead*.

which saw the director catalogue the streets of Islington, such as Upper Street, Camden Passage, and St John's Street, which inform the fictionalized version of Manhattan he later built at Pinewood Studios." The 2016 exhibition *Daydreaming with Stanley Kubrick* featured many artworks inspired by *Eyes Wide Shut*, particularly the intensity of its eroticism, including Du Preez and Thornton Jones's photography *Paradise* (2016) and David Nicholson's *Portrait of Jade Vixen* (2016). Chris Levine's installation, *Mr. Kubrick Is Looking* (2016), is accompanied by an original but unreleased composition by Jocelyn Pook from the *Eyes Wide Shut* sessions. Italian photographer Lorenzo Bocci created a series of pictures inspired by the director's *mise-en-scène*, including *Eyes Wide Shut*. Following up on the mythos that Kubrick's film was unfinished, Los Angeles–based actor and filmmaker Marshall Allman reedited the film as *Eyes Wide Cut*.

Music videos also owe a debt to *Eyes Wide Shut*. Kanye West's "Runaway" (2010) was inspired by the angsty eroticism of the movie. West posted screen captures from the movie on Twitter during its recording. He also sampled the piano motif from the score, threading it through the track. Lady Gaga's "Bad Romance" (2009) similarly appears to pay homage to the orgy sequences, as does Britney Spears's "Slumber Party" (2016). "We just did the video and it's kind of a younger *Eyes Wide Shut* theme," Spears said. "It's kind of a little risky, it's very sexy, it's very moody, and it's fun." Lola Blanc's "Don't Say You Do" (2016) has a self-described masked ball and "*Eyes Wide Shut* feel." "Sadboy" (2018) by Wolf Alice similarly has partygoers wearing *Eyes Wide Shut*–style masks. The film even made its way into French rap music through a sampling of Shostakovich in Hugo TSR's *Criminels au mic (feat. Foktu)*, in 2005. And during the 2018 Winter Olympics, Italian figure skater Giada Russo performed her routine to selections from the soundtrack of *Eyes Wide Shut*, including Ligeti's *Musica Ricercata*. There is even a record label named Eyes Wide Shut Recordings.

Eyes Wide Shut has influenced fashion. Gentle Monster's 2018 spring/summer collection featured a range of eyewear dubbed "Red Wide Open," inspired by the film. Its website states: "The Gentle Monster 2018 Collection 'RED WIDE OPEN' owes its inspiration to the 1999 Stanley Kubrik [*sic*] Film, 'Eyes Wide Shut'. 'RED WIDE OPEN' connotes the spirit that 'challenges aesthetics and possibilities', twisting the underlying code of the secret society in the movie 'my eyes are shut to your misdeeds, brother'." And Nude Lucy has created an Eyes Wide Shut sweater.

Not to be outdone, Las Vegas planned an orgy in 2018. "Participants will . . . receive free condoms, lubricants, towels, hand sanitizer and other sex complements, with event organizers promising a clean space with clearly marked and separate receptacles for waste and linen disposal. Menage Life will also distribute masquerade party-style masks for those requiring discretion, setting the stage for a giant, Eyes Wide Shut-like fantasia." Castle Events offer regular sex parties with an "*Eyes Wide Shut* ambience."

In the digital world, some serious online theorists are likening *Eyes Wide Shut* to virtual reality, imagining it as an immersive experience in which the viewer shares Bill's point of view. They go further still and consider the possibility of turning the orgy sequence into a virtual reality game. The Apple smart phone, the iPhone X, released in September 2017, features an "*Eyes Wide Shut*–style Snapchat mask seamlessly animated across your face in a spookily realistic video selfie." *Lust for Darkness* (2018), a video game that describes itself as a "psychological horror," is visually indebted to the film, particularly the orgy. This is the case with another game, *Virginia* (2016).

Like all of Kubrick's films, *Eyes Wide Shut* is settling into the cultural unconscious. It may not be embraced to the extent of the earlier works, but it seems to be subject to a slow but steady reviewing, rethinking, reexamination, and absorption. Even those conspiracy theorists serve to keep it alive. Because Kubrick is a literalist of the

imagination, what he puts on screen excites our own imaginations. What we see, what we feel, and what we eventually come to understand about a Kubrick film and *Eyes Wide Shut* especially are the concrete realizations of a dreamlike state, but, unlike dreams, they are remembered, and like some dreams repeated, we can see and experience them over and over. We want to talk about them, even emulate them.

The Kubrick Archive

At this point, all serious commentary on the film is complicated by the fact of artifacts. In 2004, with the participation and consent of the Kubrick estate, the Deutsches Filmmuseum in Frankfurt organized the first Kubrick Exhibition, which has since traveled to many destinations across the globe. The exhibition collates original props, production documents, research papers, and photographs across the breadth of Kubrick's career from his earliest days at *Look* through *A.I.* and *Aryan Papers*. The following year Taschen issued another sanctioned publication, *The Stanley Kubrick Archives*, a lavish volume, liberally peppered with photographs of script drafts, memos, letters, and other artifacts from Kubrick's personal archive. Then, in 2007, the Stanley Kubrick Archive at the University of the Arts, London opened. With the advent of the Archive, many now believe that it is difficult to analyze and construct theories when there exists solid evidence of the making of the films waiting to be found among the hundreds of boxes of scripts, letters, memos, shooting schedules, and a variety of minutiae—like the measurements of Tom Cruise's face used to create his mask (figure 3.2).

This has given rise to another controversy. Textual analysis has always depended on the text itself, on the film that critics see, see again and again, and talk about what they have seen within the critical context and argument that they construct. Ideally, there should now be a mix of the kind that we are attempting in this book, of close research, interpretation, and textual analysis, or that is represented in the collection of essays based on archival research, *Stanley Kubrick: New Perspectives* (2015). In sum, the history of the reception of the film over the years indicates that out of the use of a variety of approaches has come an evolving understanding of the film's complexity and resonance. Despite the Kubrick Archive, speculation and theory making continue. The conspiracists are still hard at work. The film continues to be an open source for a multitude of responses.

7

Non-Submersible Units

An Analysis of Key Scenes in Eyes Wide Shut

Kubrick was vocal about his dislike for conventional narrative. Despite the fact that, with the exception of *The Killing*, his films are quite linear, even Aristotelean, in their construction of a beginning, middle, and end, that construction is often quite open, refusing easy resolution or closure. The structure of the films may mock continuity—note the overly careful dating of sequences in *The Shining*, applying a chronological logic where logic is in fact falling apart; or the leap of eons that takes place in the space of bone and orbiting spacecraft in the famous edit that connects the first two parts of *2001: A Space Odyssey*. Many have commented on the difficult break that occurs between the two parts of *Full Metal Jacket*, a fracture in the narrative continuity of the film. Kubrick called the large, narrative blocks that make up the foundation of a film "non-submersible units" and claimed a film might contain six to eight of them, presumably with small connective narrative tissue between them. As opposed to the simple continuity of most films, Kubrick was interested in big visual and narrative statements, key scenes that sometimes might make up most of a film—sequences played in a very high register. Between these "units" are transitional moments, the glue that holds the large moments together. We will look at the key non-submersible in *Eyes Wide Shut* (and the transitions) not only to understand how the film was put together, how the pieces came to be, and how they tell the film's story, but also to comment on them critically, to show how what we know about the making of the film was realized in its final release.

The very opening of the film is an enigma. The Warner Bros. logo appears and Shostakovich's *Jazz Waltz* kicks in. As in all of Kubrick's films, the choice of music is fascinating, surprising, and curious. Kubrick chose this piece early in preproduction, possibly because its combination of jazz and waltz unites Kubrick's American and Austro-Hungarian heritage. There was also the question of tonality, as we noted earlier. But there is more to it than its minor key. It certainly is a less obvious choice than, say, a waltz directly coming from *fin-de-siècle* Vienna, the moment of Schnitzler's fame, or the *Blue Danube* so famously used

in *2001*. Composed by a Soviet composer, it invokes the persecution that took place in the 20th-century USSR, but it also refers to American music, composed by a Russian in 1938. As we pointed out earlier, it sounds a bit like music by the German composer Kurt Weill, Bertolt Brecht's collaborator. With his choice of music, Kubrick conjoins his American upbringing with his central European origins; invokes his favorite director, Max Ophüls; and gives a nod to *Mitteleuropa* while suggesting *fin-de-siècle* Vienna. The film's complexity emanates from the first sounds we hear.

The credits, white against a black background, are in Futura Extra Bold font. They read, in succession: WARNER BROS. Presents

TOM CRUISE
NICOLE KIDMAN
A film by
STANLEY KUBRICK.

Kubrick loved to study typefaces. It was a kind of hobby that appealed to his sense of design and the precision of visual language. Futura Extra Bold was a favorite because of its visual presence and because it is sans serif, like Helvetica and Univers, two of his other favorites. He was attracted to sans serif typefaces because they were "clean and elegant."

Before the actual title of the film, there is something curious: a cut to a somewhat odd anteroom—which we later see is adjacent to the Harfords' bedroom—in which Alice Harford, framed by four classical pillars, steps out of her black dress, seen from the rear, naked but for a pair of heels (Fig. 4.3). We know two things about this shot: that it was put there, after Kubrick's death, by the postproduction team, and that this enigmatic, unexplained—perhaps inexplicable—scene is the only surviving fragment of a planned and filmed montage that, as we noted in Chapter 4, Kubrick called "Erotic Glimpses." These included various sequences of Alice naked, speaking on telephone, reading a newspaper, pulling on a pair of jeans, standing on tiptoe, lying naked on a bed reading a book and looking at the camera, poking her tongue out as she turns the page of the book and mouthing "I love you," and seated on the edge of the bath with head and hands hanging down. It even contained a shot of Alice, reminiscent of Lolita's opening sequence, wearing panties only and seated on the toilet painting her toenails.

After Alice drops her dress, there is an abrupt cut to black and the film's title is announced: EYES WIDE SHUT. The three words, four precise letters each, possessing a neat symmetry and containing the enigma that shrouds the film. What do we see? How do we trust what we see? Whose eyes are open or shut? That is why that "erotic glimpse" of Alice is so curious and apt. Why is it there? The next we see of Alice, she and Bill are leaving for Ziegler's party, so why is our first glimpse of her apparently returning from being out and disrobing? Why is there a pair of tennis

racquets in the corner of the room? Perhaps simply the belongings of a young Upper West Side couple.

We are given little time to decipher the image. Maybe it is there only to entice us, to leave a retinal afterimage, which may be recalled later in the film when the women at the orgy drop their garments just like Alice dropped hers. The title is followed by a second unit shot of traffic coursing by a New York street where, presumably, the Harfords' Central Park West apartment is located. A siren is heard. We cut to the interior of the Harfords' apartment at nighttime. A minute-long Steadicam shot follows Bill Harford as he finishes his preparations to go out, emerges from the blue-tinted darkness of the anteroom, flanked by the four columns we saw in the opening insert, and searches for his wallet. He enters the bathroom where his wife is sitting on the toilet finishing a pee. During a brief exchange Alice asks him how she looks, and he fobs her off with a pat answer: "Perfect" (Fig. 7.1)

It is fitting that Kubrick begins his final film with a bathroom. He was obsessed with bathrooms, and they occur in his films more often than bedrooms. For Kubrick, the bathroom was the place of vulnerability and exposure, where people are caught, literally, with their pants down, momentarily incapacitated from most other activity. In *Killer's Kiss*, Davey first spots Gloria looking out from his bathroom sink in his tiny New York apartment. We first meet Colonel Dax as he washes in his make-shift bathroom in the trenches in *Paths of Glory*. Humbert writes in his diary in the bathroom, out of Charlotte's sight and, later, learns of and toasts her death with a whiskey in the tub in *Lolita*. He witnesses her liaison with the mysterious Quilty from a bathroom window. *Dr. Strangelove* is permeated with toilet humor in its use of names and double entendres: we first meet Buck Turgidson where he is "all tied

Figure 7.1 Alice and Bill get ready for Ziegler's party.

up" with "paperwork" in the bathroom. Ripper goes to shoot himself in the bathroom. Kubrick slyly inserts a graphic joke in the form of a Decalogue of rules on the door of the Zero Gravity Toilet in *2001*. The bathroom in the Jupiter room is a spotless example of extraterrestrial lavatory perfection. Alex takes a pee in *A Clockwork Orange*, and it is in Mr. Alexander's bathtub, humming "Singin' in the Rain," that he reveals his identity to his nemesis. Barry shows he is not a complete cad when he apologizes for his multiple infidelities while Lady Lyndon bathes.

In *The Shining*, which is curiously close to *Eyes Wide Shut* in its conjoining of sex, death, and the bathroom, Jack embraces a ghostly apparition that transforms from a nubile young woman to a rotting old crone in the bathroom of the mysterious Room 237. Danny has his first "shining" or vision in the bathroom, and Jack likewise "shines" in the chilling blood-red bathroom where Grady orders him to "correct" his family. *Full Metal Jacket*, like *Strangelove*, is infatuated with bodily fluids. "The head" should not only be clean enough—as Hartman insists—for the Virgin Mary to take a dump in, but it is also the place where Hartman and Pyle (itself a name loaded with defecatory and anal properties) meet their deaths. It is the place where Joker and Cowboy, mopping the floor of the head, break out into a bit of desultory profanity: "I want to slip my tube steak into your sister. What'll you take in trade?" asks Cowboy. "Whaddya got?" responds Cowboy (Fig. 7.2).

Twelve years later, in *Eyes Wide Shut*, the narrative proper begins with Alice, urinating, in the bathroom. Their bathroom has become domesticated, a place of comfort for the Harfords; but, as we shall see, it is also a place for exploitative sex for Ziegler in the most luxurious, indeed the climactic, bathroom in Kubrick's films. But there is a doubling here, as Philip Kuberski points out: sex and drugs in Ziegler's bathroom; dope hidden in the Harfords' bathroom medicine cabinet, which Alice fetches before they make love.

Leaving for Ziegler's party, Alice wears a dress that is not the same as the one she took off earlier, and this compounds a problem. If the movie was unfinished and the earlier disrobing shot was added in postproduction, then it explains the obvious discontinuity. But if it was indeed finished by Kubrick, or at least finished by others in accordance with his wishes, and what we see is his idea, then what information is being conveyed here? Pam Cook explains,

> The shot is deliberately voyeuristic: the dressing area, framed by pillars, is brightly lit, while the viewer is placed outside the space in the shadows at the front. There's a clear boundary between viewer and spectacle, similar to that experienced in the theatre or cinema. There's another boundary too, a cinematic device that puts the shot in parentheses, or quotation marks. The shot, which lasts about six seconds, is sandwiched between the director's name and the film's title. It's a fetish object, cut out from the rest of the film and designed to be replayed and pored over. It exists in an imaginary dream space, accompanied only by Shostakovich—narrative sound is heard for the first time with the next shot of the city streets.

Figure 7.2 Three Kubrick bathrooms: *The Shining, Full Metal Jacket, Eyes Wide Shut.*

Perhaps Kubrick is alluding to a passage in Max Ophüls's *The Earrings of Madame de . . .* where the protagonist tries on a variety of ornamentation before going out for the evening, or a later montage where she dances in a variety of different dresses. Perhaps Kubrick is showing us the two sides of Alice—the sexual (disrobing) and the mundane (urinating)—the two sides of Alice that Bill struggles to reconcile throughout the film: the Alice who sits home with their child Helena contrasted with the Alice who fantasizes about abandoning him and her child for a handsome naval officer she doesn't even know. Alice as dream and reality. As part of the film's "imaginary dream space" it initializes those moments where events become interchangeable, where, for Bill at least, women in different guises are there for him to prove his masculinity.

Bill switches off the stereo—the source of the *Jazz Waltz* and an allusion to classical Hollywood films where the theme music is heard from various sources within the movie—and they leave the bedroom. The fact that the theme music is coming from the stereo in the Harfords' bedroom blurs the boundaries between diegetic and nondiegetic worlds in the film—what is occurring within the world of the film or coming from a source outside of that world—but also between dream and reality in the way in which music from a stereo may seep into our dreaming world. In other words, as Kate McQuiston suggests, the turning off of the stereo may indicate that Bill and Alice may be just waking up to begin "sleepwalking through their lives," and are perhaps now ready for waking dreams. Eyes wide shut.

The sequence, although we don't know it yet, sets up many of the film's tropes: money, mundanity, domesticity, sexuality, and how a married couple can take each other for granted. "You're not even looking at it," Alice chides Bill when he compliments her hair without turning around. Indeed, his reaction ("You always look beautiful") pales in comparison to the babysitter's ("Wow! You look amazing, Mrs. Harford!"). What happens is something like an inverted "meet cute," the conventional way of having a soon-to-be-romantic couple come together early in a movie. Kubrick is being whimsical and critical. Bill and Alice are long past the meet cute stage and can be lovingly brusque with each other; if not "cute," then certainly sweet in the way they take each other for granted with a lightness that will darken considerably as the evening progresses.

There follows a transitional moment when, as they leave, they speak to their child, Helena. She asks to stay up to watch *The Nutcracker* on television, a ballet that, while being a Christmas reference, also invokes the ballet sequence from *Killer's Kiss*, Kubrick's other New York City movie, and his second, Viennese, wife, Ruth Sobotka, herself a ballet dancer who performed in *The Nutcracker*. While being faithful to the novella, the appearance of Helena, who appears again as she and Alice wrap presents and go about their daily routines, and at the end of the movie, foregrounds Bill's role as a father. Helena also reinforces how shocking Alice's later revelations are to Bill: it's one thing that she's willing to leave him because she is aroused by a stranger, but quite another that she's willing to leave her only child.

An exterior shot, made in New York, establishes the huge mansion of Victor Ziegler, who is hosting an opulent Christmas party. Kubrick, as we have seen, wanted this exterior shot to be livelier, calling for second unit location reshoots even as he was finishing editing the film. Immediately, we know that Bill and Alice are social climbing for the evening, given the earlier exterior establishing shot of their own, smaller, more modest apartment building. We are thrown into the world of the Manhattan multimillionaires, the superrich, the elites that will provide yet another subtext to the film, and one that has led to so much internet comment and conspiracy theorizing. Furthermore, the Harfords are out of place, having only received an invitation as a generous gesture from Bill's wealthy patient:

ALICE: Do you know anyone here?
BILL: Not a soul.
ALICE: Why do you think that Ziegler invites us to these things every year?
BILL: This is what you get for making house calls.

Yet, it's not entirely true that Bill does not know a soul. As it turns out, he knows Gayle (one of the models), Nightingale, and Ziegler. In a gesture that refers back to the enigmatic pair of tennis racquets that opened the film, when Ziegler greets the couple, he flexes his arm and tells Bill in mock friendliness, "you should see my serve now, it's terrific!"

Ziegler's party begins Bill's descent into a sexual maelstrom with a series of events that will set off echoes throughout the film. The interior of the mansion, festooned with sheets of lights, takes on the appearance of a Gustav Klimt painting. This constitutes a visual marker, another allusion to the *fin-de-siècle* Vienna of Schnitzler's novel. It is part of the counterpoint that Kubrick plays throughout the film with past and present, the past within the present, turn-of-the-century Vienna and turn-of-the-century New York. All of the music played at Ziegler's party dates from 1924 to 1961. The jazz standards recall Kubrick's formative years, his earlier love of jazz and desire to become a jazz drummer. The early dates invoke the period in which *Traumnovelle* was written; the later dates recall midcentury New York, where Kubrick came to maturity.

The events of the party foreshadow the rest of the film, including the orgy, of which Ziegler will be a prime mover. Superficially, the party is a genteel event compared to the mass fornication to come. But there are undercurrents and blatant occurrences that cut through the superficial holiday bonhomie. A Hungarian lounge lizard named Sandor Szavost, somewhat of a smooth satanic figure, attempts to seduce Alice as they sinuously dance as if they were characters in a Max Ophüls movie. Szavost also recalls the bored suave baron in Zweig's *Burning Secret*, transformed into Richard Hunt in his never-filmed screenplay, and his conversation with Alice contains echoes of that script. The gentle movements in and around the dancers echo a similar sequence of dance-time seduction in *The Earrings of Madame de . . .*

(Fig. 7.3). Here Kubrick drops the dynamics of large spaces for the intimacy of the dance floor, the camera weaving with the couple rather than tracking powerfully before them. In his last film, Kubrick finally embraces the subtler observations of his favorite director, whose camera was accepting of his characters' flaws, diligent in its rhythmic certainty about their sweet, self-defeating immorality, and secure in its ability to engage the viewer in a rapturous gaze. She tells him about her former job as

Figure 7.3 Alice and Szavost dance in *Eyes Wide Shut*. Madame de . . . dances in Max Ophüls's *The Earrings of Madame de . . .*

manager of an art gallery that went broke; they talk about Ovid's *Metamorphoses*—"Didn't he wind up all by himself? Crying his eyes out in some place with a very bad climate?" The Hungarian suggests a tour of Ziegler's Renaissance bronzes when, in reality, he wants to have sex with Alice, linking art and sex in a way reminiscent of *A Clockwork Orange*. Her refusal of his blandishments foreshadows the story of the sailor that she will tell Bill later on, her memory of overwhelming sexual arousal that she resisted but that sets Bill off on his ill-fated odyssey. Her comment about Ovid is a curious foreshadowing of her dream of Bill later in the film. This is one of the few sequences in the film that we do not experience from Bill's point of view, in which Bill is not present (but is seen by Alice), and it emphasizes Alice's strength and commitment to her husband.

Intercut with Alice's dance is Bill's flirtation with two lithe models, Gayle and Nuala. If Bill and Alice resemble a modern American Adam and Eve, the two temptresses may suggest the serpent or even Lilith. Something about them doesn't quite ring true. It seems more than a coincidence that they bump into Bill. Has Ziegler set them upon Bill to test and tempt him? They are also reminiscent of Alice herself, the first in a series of women who will resemble her throughout the film, subtly emphasizing the hallucinatory, dreamlike state that Bill inhabits. Gayle reminds Bill that he once helped her remove a cinder from her eye—the eye, open and shut. And Kubrick begins his attack on Cruise's movie image. "Well, that's the kind of hero I can be, sometimes," he tells her. It turns out to be his most heroically successful gesture in the entire film, and exists only as a memory. He fails to save anyone else thereafter. The models offer to take him where the rainbow ends. (In addition to the allusion to *The Wizard of Oz* [1939], the rainbow is also a sign of God's remorse after the Flood, which was brought about because humanity was too sinful.) Bill, of course, will later visit "Rainbow Fashions." Bill's encounter with the models is interrupted before it can reach consummation, the first in a string of unfulfilled sexual opportunities.

Bill's "heroism" is called upon for something more serious than removing a speck from a model's eye. Ziegler's man beckons him upstairs, where we discover Ziegler in the most lavish bathroom ever conceived in a Kubrick film. The size of a small apartment, its walls are hung with erotic paintings; like the others, it is a place of vulnerability, excess, and, potentially, death. It is decorated in dark green, connoting wealth and corruption, just like the green bathroom in Room 237 in *The Shining*. Ziegler, hitching up his pants, is standing over the naked and unconscious prostitute, Mandy. If she had passed out some minutes beforehand, why is Ziegler only just getting dressed? What was he doing while his legman was looking for Bill? In a postcoital state and more concerned for his reputation than with that of his overdosed guest, Ziegler wants Bill to revive Mandy and get her out of the house. The conversation between Bill and Ziegler that closes the encounter hints at more than just patient–doctor confidentiality; it gives Bill the illusion that he has entered Ziegler's confidence, has become a part of his inner circle.

With Ziegler, we are introduced to the most clearly Jewish but also the most obviously malicious character in the film. Sydney Pollack is, like Kubrick, a director. So is Todd Field, who plays pianist Nick Nightingale. There is a conspiracy of doubles here, the uncanny repetition of directorial figures reflecting Kubrick (like the earlier casting of Peter Sellers in the role of Quilty in *Lolita*, another Jewish actor playing a dissolute television director who, in many ways, resembled Kubrick himself). Kubrick was fascinated by doubles, the uncanny repetition of the self in another body, and, by this means, weaves himself into fabric of his film. This doubling effect will reach its climax late in the film in the billiard room scene between Bill and Ziegler.

Before being summoned upstairs, Bill spots his old medical school friend, Nick Nightingale, now a pianist, who, among his other gigs, plays blindfolded at secret orgies. Nick stands as a Bill doppelgänger, dressed in a white jacket in contrast to Bill's black tuxedo. Bill is clearly delighted to have found someone he knows, as well as in smugly asserting his superior social and professional standing as a doctor to Nick's doctor manqué *cum* pianist. Bill has made it where Nick has not. Bill, in addition to his wife and Ziegler, knows people at the party, two of whom are hirelings (as, in a sense, is he)—a professional pianist and a professional model (Gayle, the girl with the speck in her eye, who is perhaps hired by Ziegler to provide some eye candy for his guests, Bill especially)—which firmly puts him in his socioeconomic place. He too is a hireling—hired by Ziegler to heal his medical problems and summoned, much like a plumber, to fix the "blockage" in his bathroom.

Bill's status has already been reinforced in the film. During the writing of *Eyes Wide Shut*, Kubrick was adamant about not making the Harfords' apartment too big. "You know what a doctor like Bill makes today in New York City?" he asks Raphael. "Just don't make the apartment too big. They wouldn't have anybody living in. Maybe a help. Don't make her Spanish." Thus, Bill's modest apartment compares unfavorably to Ziegler's roomy mansion; as they lack a live-in nanny, they must hire a babysitter every time they go out, and it is infrequent enough that Bill cannot recall her name (Roz). He makes house calls to supplement his income, we discover that he shares his office with another physician, and Alice checks the price tags of potential Christmas gifts for Helena. "You've been way out of your depth," Ziegler tells Bill during the billiards scene. If only he realized that at the very beginning.

During their conversation, Nick Nightingale invites Bill to come hear him at the Sonata nightclub (which is where, later, Bill will succeed in getting the password that will allow him access to his dream of sexual indulgence). But their chat is abruptly terminated when Ziegler's legman tells Nick that he needs to have a word with him, presumably to arrange his appearance at the orgy later on. Everything is therefore set up in the party sequence, perhaps more than we even see. Just what is the nature of the sexual liaison between Ziegler and Mandy? Have he and his

man been planning the orgy? Presumably many of Ziegler's guests are also in attendance at the masked ball. One can hardly believe that the Hungarian seducer would miss out on such an opportunity given a chance. Clearly, Kubrick is planning and planting the elements that will bloom as *Eyes Wide Shut* continues. Or perhaps canker, especially where Bill is concerned.

The next day depicts the couple's mundane daily routine. Kubrick crosscuts between Bill at his doctor's office and Alice at home with Helena. He checks patients (at least one of whom will be present at the orgy) while at home Alice sits reading the morning paper, drinking her coffee, still not dressed. Helena eats breakfast while watching television. Bill checks another patient; Alice brushes Helena's hair. Bill checks yet another patient; Alice puts on a bra, rolls deodorant under her arms as Helena brushes her teeth. They then wrap Christmas presents together. That evening, both Bill and Alice sit as Helena reads from a picture book. Bill sits watching football on TV; Alice joins him. Kubrick seemingly delights in showing us the dull details of the Harfords' professional and domestic lives. While it is a transitional unit, it's also the calm before the impending storm that is to befall Bill and the Harfords' marriage.

That night, both high on pot, Alice reveals to Bill her attraction to the naval officer she barely glimpsed on their vacation in Cape Cod. This is the most intimately played sequence in the film, beginning with the couple lounging in bed, playfully sharing a joint. The lighting is simple but intense: an orange-golden glow around the couple, emanating from a bedside lamp, and a deep "exaggerated . . . almost theatrical" blue from the window. Bill is in a pair of black shorts, Alice in a white see-through negligee. They talk and caress. Bill fondles Alice's breasts. Alice wants to know if Bill "fucked" the models she saw him talking to at Ziegler's party. He is curious about the Hungarian. Alice, in her groggy, stoned sexuality, becomes increasingly confrontational. When Bill says that it's "understandable" that the Hungarian would want to "fuck" Alice because she is so beautiful, she pulls away, stands in the doorway, and moves around to the window, and Kubrick begins to cut the sequence into one shots of Alice and Bill, separated from each other as Alice becomes angrier at Bill's one-dimensional view of women. Here is where the line "If you men only knew," which we saw develop across the many drafts of the script, is delivered as a blow to Bill's smugness. Alice then drops her bombshell, which, out of her entire speech, is the single line that will resonate with Bill: "And I thought that if he wanted me, even if it was only for one night, I was ready to give up everything. You. Helena. My whole fucking future" (Fig. 7.4). Or her own future of "fucking" Bill, something, at the very end of the film, she realizes might happen.

The direction picks up just a bit at this point from the deliberate, slow pace to a more rapid delivery and cutting between the two participants. Yet despite that, Kubrick maintains a carefully artificial rhythm. Throughout the film, the pace of

Figure 7.4 Bill looks on with shock at Alice's revelation of her attraction to the sailor.

dialogue delivery is measured. Statements or questions are responded to by the other participant in the dialogue who repeats the statement or question.

ALICE: I'm just trying to find out where you're coming from.
BILL: Where I'm coming from?

Every action and reaction is slowed down, measured, both assured and tentative, as if the characters were groping for a sure footing. Even the action sequences—the attack on Bill by the rowdy college boys, the orgy itself, Bill being followed on the street—are paced deliberately, the means foregrounded against the meaning so that we are always conscious of the unconscious workings of the characters, of Bill's ongoing sense of alienation from his own and his wife's desires, of our own alienation from their dreams and nightmares. This may explain why Kubrick ultimately turned down Chris Baker's designs for Alice's dream. He wanted to get to the inside of the characters—Bill especially—by suggestion only, and by focusing on their exteriors, on Bill's stiltedness, his discomfort in his own skin. This is, after all, what film can do: get to the inside from the outside. For Kubrick, the image is everything; editing is at its service. He wants us to see, but only enough to make us want to see more; his visuals are startling and suggestive and resonant with meaning. Along with the orgy and the billiards scene, this is a major "non-submersible unit" of the film; this is where the characters "took their skins off," unburdened themselves of their most intimate thoughts and, in Bill's case, fears. From here there is an indirect move to the orgy and Ziegler's billiard table.

This scene also raises the question of acting ability. Cruise is not an especially talented actor. His range is limited and he is seen at his best in action movie

roles where he can depend on his physical presence and his cheeky grin. Kubrick seems to have been aware of these limits and has his actor play against them by having him underplay his part, express his discomfort, and confronting him throughout with challenges to his machismo. His wife, the frat boy bullies, the hotel clerk all attack his fundamental masculinity. The prostitute Domino—indeed all of the women offered to him throughout the movie—expose his passivity. The confrontation with Ziegler late in the film reduces him to child-like dependence and, when he returns to Alice, to tears. Kidman acts with an almost Brechtian removal from her character—we are conscious of her acting, of playing her role, of considering each word, even when, just awake, she recounts her nightmare. Cruise acts as if he were being pursued—which he is, literally, when one of Ziegler's men stalks him on the streets—or protected by Alice, who saves him from Domino and potential HIV, and, in the end, tries to recenter him in his role of a sexually aware husband.

Cruise's character picks up his previous roles and image where he played somewhat less than heroic figures in order to convey a weak, unmanly protagonist whose macho mask is a delicate and fragile veneer. Cruise had starred as a superficially tough male whose manliness is ultimately undermined, including *Rain Man* (1988)—a brief glimpse of which can be seen playing on the VCR in the Harfords' bedroom—*Born on the Fourth of July, Jerry Maguire* (1996), and *Magnolia* (1999). Accusations of homosexuality dogged Cruise throughout his career as connoted by his very surname, which is replete with homosexual connotations (as in "cruising"). Beneath his macho star persona lurked suggestions of sexual uncertainty, hinted at in such films as *Risky Business* (1983) and *Interview with the Vampire* (1994). Even his action film roles, such as *Top Gun* (1986), *Days of Thunder* (1990), and *Mission: Impossible* (1996), failed to mask this ambiguity. Rumors that his marriage to Kidman was merely a façade to mask his ambiguous masculinity and sexuality based on their inability to conceive children abounded. Cruise was not happy with his role: "I didn't like playing Dr. Bill. I didn't like him. It was unpleasant." Perhaps this very distaste for the character he played allowed Cruise—or Kubrick—to subvert his persona into the anguished, passive Dr. Bill.

Bill can only posture as manly. He is, in Joker's words in *Full Metal Jacket*, "phony-tough," and his macho surface fails to convince, as a series of encounters serve to undermine his masculinity. He flirts with two sexually aggressive models but acts bashful and inexperienced, resorting to the same strategy when propositioned sexually by Domino, putting himself in her hands. When he rents an outfit for the orgy, he seems more concerned to protect Milich's seductive daughter rather than make love to her—Fridolin in *Traumnovelle* is much more turned on. Milich's daughter whispers, almost inaudibly, to Bill: "You should have a cloak lined with ermine," the suggested vaginal connotations of which are clear. It's also a quiet reference to the fur coat that Fridolin wears in *Traumnovelle*, but which here is replaced with an overcoat not dissimilar to Humbert Humbert's in *Lolita*.

In the comfort, security, and predictability of his home, Bill's very comfort, security, and predictability become confused and disturbed as his stable, self-assured status is ruptured by Alice (with some delight, it seems). We learn of Alice's inner life but never Bill's, save for his imaginings of Alice's infidelity and the orgy, both an extension of his unconscious. He has a glimpse into the territory of Alice's mind, one he never knew existed, specifically her sexual fantasies. Bill comes to the awareness that she has a sexual dimension and a capacity to fantasize about it, and he comes to imagine that Alice's infidelity is real, as if it happened. When we do see into his thoughts, it is a projection of Alice's revelations. Bill has been devastated by Alice's revelations; he looks like he has been gutted. Thereafter, as Slavoj Žižek puts it, "The entire film is his desperate attempt to catch up with her fantasy, which ends in a failure." Bill wants to be desired in the same way as his wife desired the naval officer, and all he can do is search and fail.

Alice's fantasy produces an anguish comparable to the primal scene—the initial witnessing of the sex act between parents by the child—that Freud described in his essay on the Wolf Man and in *The Interpretation of Dreams*. Freud wrote,

> There is often a passage in even the most thoroughly interpreted dream which has to be left obscure; this is because we become aware during the work of interpretation that at that point there is a tangle of dream-thoughts which cannot be unraveled and which moreover adds nothing to our knowledge of the content of the dream. This is the dream's navel, the spot where it reaches down into the unknown.

Kubrick's dream-story, like Schnitzler's, tries to penetrate the unknown, only to discover that its "navel" is closed to the eyes, with the exception of his imaginings of Alice and her naval officer, or perhaps especially because of those, Bill is unable to untangle the dream-thoughts that make up his waking life.

Kubrick decided not to include explicit dream sequences in his dream story, not to provide the conventional clues to what is a dream and what is "real." We know that Alice has a horrendous nightmare that she shares with Bill, but the rest is speculation. We dream with eyes wide shut. Dreams are the movies of our interior life, observed through the eye and direction of the unconscious, or, as Nathan Abrams's daughter calls them, "the stories in our eyes." This puts in question the level of consciousness represented by the film. Through what eyes should it be seen—awake, asleep, in yet some other state? Do we take the events of the film and its inhabitants as "real," happening, present?

The confrontation between Bill and Alice in their bedroom sparks his nocturnal wanderings in Greenwich Village. If the film is indeed a dream, is this where it starts? Bill is first summoned to the apartment of Marion Nathanson, whose father has just died. In response to her telephone call, he says, "I have to go to show my face," which uncannily predicts what will occur at the conclusion of the orgy. Marion is the first

in a line of faux Alices. Bill seeks to take revenge on her for her fantasies, but he can never escape her likeness and she saves or thwarts him at almost every turn, though not in this first instance. Marion declares her love for Bill and wants to run away with him, leaving her fiancé Carl—who not uncoincidentally resembles Bill (in Thomas Gibson, Kubrick cast someone the same age as Cruise and who also physically resembles him) —just as Alice was willing to abandon him and Helena when she saw the naval officer. Bill is Marion's naval officer. But Bill still has his presence of mind and, with her father's corpse lying in the bed behind them (like the aged Dave Bowman in *2001*), he rebuffs—or recoils from—her desperate advances. He is not so hesitant when offered such opportunities from women of a much lower social status than Marion.

In his dreams, Bill is an idealized version of himself, but Kubrick undercuts this heroic self-image by his actions and where they are set. As he strolls along the street, he passes a series of shops whose suggestive signs feminize and emasculate him. This includes the Pink Pussycat Boutique, in the window of which is a headless male manikin, clad only in black briefs, displaying the stereotypical gay male gym body that Cruise showcased in *Top Gun*. It references the bedroom confessional as well in which Bill wears only a pair of black boxers. Another store advertises "Ladies' Night." As he turns the corner, we see a Marlboro sign, which is a brand we have seen in Kubrick's previous two movies. Despite its rebranding as a man's smoke, Philip Morris had originally introduced Marlboro in 1924 as a women's cigarette. Advertised as "Mild As May," its filter had a printed red band around it to hide lipstick stains, giving it the reputation of being "something sissy."

As Bill walks the streets, passing the "Nipped in the Bud" florist shop, where a couple is necking, he imagines the liaison between Alice and the naval officer, which, Alice was at pains to stress, never happened. He pictures a strong, handsome young man in a white dress uniform. This character is a key change from *Traumnovelle*, which mentions only "an extremely handsome youth." It's possible that Kubrick is continuing his counterpoint with Bill's sexuality, given that the Navy is associated with homosexuality. But the fantasy that goes through Bill's mind with increasing explicitness each time, until both Alice and the naval officer are naked and vigorously screwing, is markedly heterosexual. Bill contemplates and imagines Alice's infidelity, projecting in his head a pornographic movie of her making love to the naval officer whose depiction echoes Kafka's description in diaries of a "huge German officer, hung with every kind of equipment [. . .] His height and military bearing made him look stiff; it was almost surprising that he could move; the firmness of his waist, the breadth of his shoulders, the slimness of his body made one's *eyes open wide* in amazement in order to take it all in." Bill's imaginings position the naval officer as the fetishistic object of *his* gaze rather than Alice's, making his subsequent gesture of beating his fists in anger and his audible panting over his imagination even more frantic in its intensity. Bill's rage is an act of disavowal as if to distance himself from the unthinkable: that the naval officer is actually the product of his

own tawdry imagination and fantasy and not Alice's. At the time of Alice's attraction to the officer, Bill never even noticed him.

On the soundtrack, for each sequence of Bill's "blue movie" in his head, we hear Jocelyn Pook's music for the film. Interestingly, Pook describes herself as being "very at home with darkness. All my stuff tends to be quite melancholy." She described the music's "real dynamic rises" as "the beginning or the whole pivotal point of the film." It lends a sense of dis-ease to these images that grow more sensual, until Bill imagines Alice stark naked under the sailor's caresses.

Bill walks, turns a corner, and is jostled by a group of frat boys, interrupting his fantasy (Fig. 7.5). In a switch from the novella, where the encounter is pregnant with a menacing undercurrent of anti-Semitism, it is here loaded with almost comedic homophobia. Reminiscent of Alex's droogs in *A Clockwork Orange*, but combined with invective of the type in which Gunnery Sgt. Hartman in *Full Metal Jacket* specialized, the young men taunt and insult Bill, suggesting he is gay. (During their auditions the frat boys were asked to improvise homophobic dialogue.) They bend over and mimic anal sex and fellatio; they knock him over. Their homophobic abuse further undermines Bill's heterosexuality and, by extension, his masculinity, already under question following his wife's revelations, as well as by the baggage that Cruise brought with him to the film (their ironic taunt of "macho man" seems to directly refer to it). If the film is indeed a dream, then perhaps these insults are manifestations of Bill's own psyche, confirming both the frat boys' and Bill's own suspicions. Their references to tits, faggots, dumps, and butts recall Hartman's abuse of Pvt. Pyle, another unmanly, feminized character. Like Pyle, Bill mutely picks himself up and angrily stares at his tormentors as they go down the street

Figure 7.5 The frat boys humiliate Bill.

shouting their insults. Finally, he turns and continues on his way, without having uttered a word. Where in *Traumnovelle*, Fridolin *feels* emasculated by the encounter, Bill *is* emasculated. He is silent and, as Raphael described in an early draft of the screenplay, "The adrenalin rush in BILL fills him with rage and a fear that he has not been as manly as he would have liked, though he did pretty well. He is full of undischarged emotion."

The details embedded in the sequence helps us to read Bill as unmanly and Jewish. In the novella, this scene was originally motivated by anti-Semitism. Raphael explained, "Fridolin is not declared to be a Jew, but his feelings of cowardice, for failing to challenge his aggressor, echo the uneasiness of Austrian Jews in the face of Gentile provocation." As noted, early drafts of the screenplay identify the college boys as "Yalies" who explicitly accuse Bill of being Jewish. The scene also bears a surely deliberate resemblance to Freud's "cap in the mud" story recounted in his *Interpretation of Dreams*. Freud described how his father Jacob told him that when walking one Saturday, "A Christian came up to me and with a single blow knocked off my cap into the mud and shouted: 'Jew! Get off the pavement.'" When asked how he reacted, Freud's father answered, "I went into the roadway and picked up my cap." Jacob Freud had manifested the traditional Jewish reaction of controlling his anger, refusing to be provoked, sustaining his inner dignity and spiritual superiority over a thuggish goy. Nevertheless, it prompted in Freud feelings of shame and embarrassment toward his father's "unheroic conduct." In failing to react, this "big, strong man" had shown weakness, castrating, emasculating, and feminizing him in his son's eyes. Schnitzler, of course, had read Freud, and Fridolin's reaction, or indeed lack of same, clearly parallels that of Freud's father. Kubrick, too, had read Freud, and the parallels between the stories connected *Eyes Wide Shut* to the period in which *Traumnovelle* was set and mark the film's Freudian undercurrent.

The scene cuts to sometime later that night. It is now ten past midnight. As Bill steps out into the road, appropriately across the street from an XXX video store (full of just the sort of films many viewers were hoping *Eyes Wide Shut* would be), he is approached by Domino, a prostitute who, reassuringly for him, propositions him by suggestively asking him if he would "like to come inside." They stand outside a Jewish bakery called Josef Kreibich Knishery. Its frontage is almost identical to that of the real-life Yonah Schimmel Knishery, established in 1910, on Houston Street on the Lower East Side, on which it was based. This detail was not merely incidental. We recall Larry Smith's comment, "Stanley didn't do take after take because he enjoyed it or wanted to drive everyone crazy—the scene was either right or it wasn't right, and whatever kept it from being right had to be eliminated. It might be something very subtle, like an ashtray facing the wrong way, but Stanley had a phenomenal eye for small details." This bakery was so important to Kubrick that he went to the expense and effort of having it reconstructed on the backlot set built for *Eyes Wide Shut* (see Fig. 3.3). There is even a folder in the Kubrick Archive containing photocopies of a knishery menu.

Why did Kubrick go to such lengths to create a precise replica of this store but change its name for this sequence? Set dresser Lisa Leone, who had done the New York City research and presumably had photographed this exact building for Kubrick, explained

> For Stanley, there was a lot of nostalgia going on. [. . .] it was because [it was] a typical old New York–looking place [. . .] a throwback. Stanley was remembering stuff but it didn't exist. He would recall where he'd hang out, recalling his time on 10th Street in the East Village. Stanley reminisced about New York [and] Yonah Schimmel's was such a throwback that it reminded him of his days in New York City. Everything was visual.

Leone emphasizes the sentimental memories Kubrick held of New York, of which the knishery is a sign. His assistant Tony Frewin says, "In a way, Stanley never left the Bronx." Frewin bought books on the pictorial history of the Bronx and New York City and its subways, particularly during the late 1980s and early 1990s, when Kubrick became interested in the New York he knew again.

The knishery also recalls a quip Kubrick made to Jeremy Bernstein back in 1966, while he was working on *2001*: "I feel like the counterman at Katz's Delicatessen on Houston Street at lunch hour." Kubrick was always sending his driver, Emilio D'Alessandro, out to central London for bagels that "he was convinced were identical to the ones he ate in New York when he was little." He loved eating lox, bagels, salt beef, pastrami. "I think of Stanley going to sleep at night dreaming of Carnegie Deli," Frewin says.

But maybe there was another reason. The knish—mashed potatoes with onions and a sprinkling of cheese, all wrapped up like an apple dumpling—was invented by Yonah Schimmel in 1910. Typically sold out of doors, knishes were a visible and visibly Jewish food. Kubrick surely remembered it from his days living in the Village, but strangely it is a Lower East Side landmark, specifically lower Second Avenue, which was nicknamed "knish alley." It stands as the only explicitly Jewish reference in the entire film. In addition, the placement of the knishery while Bill is talking to a prostitute can be read as an example of Kubrick's adolescent New York sense of humor, in the vein of *Lolita* and *Dr. Strangelove*, for a knish is also a vulgarism for vagina and hence is equated with sexual favors as in "looking for some knish?" It also became a Yiddish metaphor for stupidity ("the brains of a knish"), which also fits Bill.

Domino and Bill "go inside." Her tiny apartment, which he describes as "cozy," at least gives him some element of superiority given how out of his depth he is in this aspirational sexual encounter, which is, presumably, his first meeting with a prostitute. The apartment is decorated with elements that will allude to the next portions of the film: masks, underwear, and the textbook *Introducing Sociology*, whose placement has led to much internet speculation (although we know from preproduction

documents it is because Domino was envisaged as a student of sociology at NYU). Domino's coat, as well as the stuffed tiger on her bed (which will reappear in the final toy store sequence), masks on the wall, and other adornments, recall Charlotte Haze's predatory outfits and somewhat vulgar taste, but the two couldn't be farther removed. With uncanny timing, as if she knows what he is up to, a bored Alice rings Bill on his cellphone, thwarting any imminent sexual intimacy. Although nothing more than a kiss has happened, and perhaps in a bid to reestablish his dominance, but also to make him appear the gentlemanly chivalrous hero, Bill pays Domino anyway.

Bill continues his nighttime strolling. For what must be close to 1 a.m., the street is very busy. But despite what must be a very cold night, we see nobody's breath fog in the winter air. He walks to the Sonata nightclub, where Nick is playing before his late-night gig at the orgy. It was a coincidence that Bill met Nick at Ziegler's and then another coincidence that Nick is also the assigned pianist for Ziegler's orgies. In yet another coincidence, Nick is conveniently just finishing his set for the night, allowing him and Bill to talk. Yet again, coincidentally, Nick receives the password during this conversation. Nick is another hangover from *Traumnovelle*, whose Nachtigall is an explicitly Jewish wandering type. Like Nachtigall, Nick is "a long way from home"—Seattle (where Davey is heading in *Killer's Kiss*)—and plays with "anybody, anywhere." "You gotta go where the work is," he tells Bill. Nick can't resist bragging about the gig he has later that night. But unlike Nachtigall, as played by Todd Field, there is nothing seemingly Jewish about him. Surrounded by the darkness of the club and lit by a light in the middle of the table, Nick recalls Leo the loan shark in *The Killing*, and the lighting has the effect of rendering him an almost satanic tempter, the devil-like gatekeeper who provides Bill with the key to the underworld of Hieronymus Bosch. Unlike the two models that the other satanic tempter in the film, Ziegler, has offered him, here is a temptation that Bill can't resist.

The name of the club is an apt metaphor for the structure of *Eyes Wide Shut*. The sonata form of music is built on a repetitive pattern, an introduction, exposition, development, recapitulation, and coda, the elements that inform the structure of the film. Ziegler's party constitutes the introduction; the bedroom scene the exposition; everything leading up to and including the orgy the development; Bill's retracing his steps is the recapitulation; and the toy store is the coda. Kubrick's modification of this classic structure—the billiards scene is a break in that formal structure, though perhaps part of the recapitulation—emphasizes the repetition and return that mark Bill's odyssey in his quest for his sexual self. Bill keeps going off in frantic tangents. He wants to see more in his blindness, experience more in his search for his response to Alice's challenge—"If you men only knew." And each tangent brings him circling back to home. Like Odysseus, whose wanderings inspired *2001* and *Eyes Wide Shut* even more, he can, despite his adventures, only return there. The male's return to the comforts of home—*heimlich* is the German word ("homey," proclaims Jack Torrance when shown his living quarters in *The Shining*; "cozy" is

Bill's response to Domino's apartment), only to experience the un-*heimlich*, the uncanny, the uncomfortable and anxiety-provoking—concepts that have obsessed Kubrick across his films. The uncanny: what seems familiar and unfamiliar, even frightening, all at the same time, a concept to which Freud devoted an essay that Kubrick read in preparation for *The Shining*. In it Freud recounts a dream in which he circles the streets of an unfamiliar city, peopled by prostitutes, a dream that forms yet another template for *Eyes Wide Shut*. And the most uncanny sequence of all, its least submersible unit, is the orgy.

Eyes Wide Shut is a film about the inevitability of return, just as the sonata form constructs an inevitability in the expectations that it sets up in work after work. (Kubrick had already used the structure of inevitable return in *A Clockwork Orange*.) That Kubrick undergirds the formal structure of his film with a version of the classical form of music not only sets it within the history of the arts, but it locks his characters within the necessity of a cyclical movement that guarantees their reconciliation. They will return to each other, but not before an eruption of the unconscious that appears to explode the neatness of the film's neat classical form.

Bill visits Rainbow Fashions, which used to be owned by a former patient. As he stands at the barred entrance, behind him can be seen a red neon-lit sign stating "EROS" (see Fig. 6.1). Kubrick here is setting up the theme for the evening, if not the entire film. After gaining access, he enters an extremely well-adorned showroom, containing mannequins dressed in costumes that might have been featured in *Barry Lyndon* and the never filmed *Napoleon*. Its mad European owner, Milich, whose Balkan origins hark back to the Austro-Hungarian empire of Schnitzler, is something of a Kubrick lookalike, as well as an aging and disheveled version of Jack Torrance, complete with lank graying hair, a balding pate, and a threadbare checked dressing gown. Milich worries about his hair falling out, perhaps like Kubrick himself. Milich takes Bill "over the rainbow" (the store beneath his is named "under the rainbow"). During the course of their transaction, and in a scene that may have come straight out of Kafka, or Nabokov's *Laughter in the Dark*, or a film by Luis Buñuel, Bill meets Milich's seductive Lolita-esque daughter (played by the 14-year-old Leelee Sobieski), who is cavorting with two wigged and heavily made-up Japanese men. Bill is visibly shocked, even as she clearly propositions him. What role does this scene play? In the 1969 Austrian television adaptation it sets up the orgy: Milich's daughter is present at that event. In Kubrick's film, though, it is yet another unsolved mystery, another part of the dream. When Bill returns the next day to return his costume, Milich is much more smartly dressed, complete with snakeskin tie, a subtle allusion to Gayle's dress. He freely offers his daughter to Bill.

Bill takes a taxi to the orgy at Somerton. For the on-set playback when filming the scene, Kubrick played Wagner's "Ride of the Valkyries." Perhaps he discarded it because the Wagner parallels were too obvious (just as he discarded Wagner elsewhere), or perhaps because of its use in *Apocalypse Now* (1979) during the helicopter attack on a Vietnamese village, or because it was played as an accompaniment

when the Ku Klux Klan rides heroically in *The Birth of a Nation* (1915). Bill steels himself for what is to come by further imagining Alice and the naval officer. That he travels by cab is yet another marker of his socioeconomic status in comparison to the limousines and expensive cars we see parked outside. Already, he is marked as an outsider before he has even set foot in the place. Somerton is a grand stately home of the type that we see throughout *Barry Lyndon*. Indeed, many of the stately homes that Kubrick used for the film were either constructed during the 18th century, in which *Barry Lyndon* was set, or during the 19th century, when Thackeray wrote the novel. Its name, Somerton, wholly devised by Kubrick/Raphael, is Anglo-Saxon for "summer dwelling place," invoking the summer spa towns of the world of Schnitzler, Zweig, and Freud; invoking paradise as well. But it also invokes something very typically English, very gentile, a world to which Schnitzler's avatar in Fridolin and hence Bill has no real access, just like Barry Lyndon had no place in the palatial dwellings he inhabited. At the same time, the location in the film is meant to be Glen Cove, Long Island, a town whose literary history goes as far back as F. Scott Fitzgerald's *The Great Gatsby* (1925) and in cinema history to Alfred Hitchcock's *North by Northwest* (1959). Glen Cove also has autobiographical connections for the Kubricks, who lived very close to it in the 1960s. Once again, Kubrick's personal reminiscences are brought to the fore, as well as his fondness, especially in this film, for backloading his narrative with literary, musical, and cinematic references.

Bill arrives at his destination. He exits the car and provides the password, "Fidelio." In a change from the novella, in which it is "Denmark," this is an ironic gesture by Kubrick in that it means "faithful," and presumably most of the invited guests present will be exactly the opposite. It is also a reminder to Bill of what is at stake here in terms of his marriage and family. *Fidelio* is also the name of Beethoven's sole opera, about a woman who disguises herself as a man in order to save her imprisoned husband. "Never be it praised too highly/Your husband's saviour to become," reads an English translation of the final chorus of the opera. It could be Alice's reluctant motto, her Leonore to her husband's Florestan, locked up not as a political prisoner but as a prisoner of his own sexual panic.

Bill enters the mansion. A series of men in gold masks indicate the way and he is shown through to an enormous, ornate Indian-esque ballroom in which a strange, elaborate ritual is taking place: perhaps a dozen robed and masked women are kneeling in a circle around a red-cloaked man, who is waving a censer and a thurible. This scene owes something to Egon Schiele, as does the movie's sexual explicitness in general. They are surrounded by masked and robed onlookers. The music we hear is Pook's composition "Masked Ball," a reworking of her track "Backwards Priests" from her album *Flood*. As we noted previously, Kubrick described it as "weird" and therefore suitable for the weirdness of what we are seeing. The music appears to emanate from an organ played by the blindfolded Nick Nightingale and the priestly chanting from the mouth of Red Cloak. But with no onscreen source for the strings

or any visible signs of any leads and wires connecting Nightingale's equipment, Kubrick again blurs the boundaries between dream and reality, between what is diegetic and nondiegetic, there and not there, just as he did in the opening scene. By having Nick Nightingale "mime" the music, he engages in another staged manipulation, providing yet another set of contradictions. The source of the music, like the orgy itself, has the suggestion of a throbbing nightmare. Kubrick is misdirecting us as he is Bill Harford. Both expect something and are surprised and confused by the slipperiness of real and dreamlike. Kate McQuiston notes that these moments constitute "a cleverly subtle way of fostering the audience's mistrust of 'reality.'" It happens again on a lesser scale when Bill, retracing his steps of the night before, enters Sharkey's café, the name leading us to anticipate an Irish bar. What we get is a New World recreation of the type of Viennese café that Schnitzler frequented, complete with Mozart's *Requiem* playing on the soundtrack—Bill could be Fridolin back in turn-of-the-century Vienna—but based, in reality, on Caffe Reggio on Macdougal Street in the Village.

Many of the men and women in the orgy sequence are played not just by the cast but also the crew and doubles. We noted how Leon Vitali played multiple roles. Brian Cook was there, too. Ateeka Poole—whom we have seen already elsewhere in the film as the blonde topless patient being examined by Bill—is one of the masked dancers. This doubling and reusing again suggests a dream, as if vestigial traces of Bill's day have filtered into his subconscious only to be rendered explicitly in his dreams. Indeed, following the conventions of filmmaking, the key principals—here Pollack and Cruise—were played by "doubles" when their faces weren't required. Of course, much of this was done for reasons of economy and practicality, and this is a common practice, but it lends a nice symmetry to the dream logic where figures become doubled and confused.

Things are already under way when Bill arrives, with the ritual dance of the naked ladies around Red Cloak. Assuming Bill's point of view, the camera zooms up to a masked couple on the balcony who turn in Bill's direction, as if acknowledging their presence. We assume them to be Ziegler and his wife, but why do we? On what authority do we make this judgment? They exchange nods. In a sequence that was rehearsed for weeks, both on and off the set, the kneeling ladies stand and disrobe (in a gesture reminiscent of Alice disrobing at the beginning of the film, another uncanny doubling), wearing only a G-string and high heels. They turn to kiss each other before being ordered, via a stamp of Red Cloak's staff, to move away from the circle and pair off with robed spectators. One of the masked ladies from the circle, credited as "mysterious woman," approaches and kisses Bill and leads him away. She warns him that he is trespassing, that he is in great danger. This would indicate that the "staging" was there from the beginning. She is led off by another man and Bill wanders alone through the rooms of mass fornication, to the accompaniment of Pook's aptly named "Migrations". Bill is indeed a migrant; a stranger in a strange land, and as he wanders we hear the refrains of "Strangers in the Night,"

whose source is, again, unclear and unseen. The orgy is the climax of his strange and estranged night of wandering (and wondering).

The orgy is simultaneously the uncanny and banal heart of *Eyes Wide Shut*, Bill's fever dream of sexual splendor and spectacle. Banal or not, it was, as we have seen, created with the same painstaking care as the rest of the film. It took Kubrick eight weeks to shoot, and it morphed as production went on from something suggestive to something much more aggressive. The presence of porn stars, lap dancers, and simulated fornication is fitting given that the whole thing is set up like a photograph, ritualistic, staid, pornographic, as if Bill is moving through a deliberately staged production, created, as Ziegler will later tell him, entirely for his benefit. Elements of it do not ring true. Why is the scene of mass fornication set up like a tableau? Why are so many of the beautiful women nonactive? Why are the only men we see engaging in sex so classically muscular? Where are the older men, such as Ziegler?

The orgy sequence in *Eyes Wide Shut* is the climax of Kubrick's sexual obsessions. As we saw in the production of the sequence, the orgy presented particular problems, taking eight weeks to shoot over three different locations. It has many precursors—Schnitzler, of course, but *Traumnovelle* presents few details. Neither does the 1969 or 1989 Austrian and Italian television adaptations, given what could and couldn't be depicted on screen during those periods. Kubrick, spurred by John le Carré's and Frederic Raphael's initial suggestions, had to supply his own visuals to fill in the lacunae. But he did not create it out of nothing. The only other Kubrick film that simulates intercourse is the speeded-up afternoon of fucking, set to the *William Tell Overture*, between Alex and the teenaged, Lolita-esque girls he picks up in *A Clockwork Orange*. But there are also film antecedents, most especially Roger Corman's 1964 adaptation of Poe's *The Masque of the Red Death*, which has not only a figure dressed all in red, but a masked ball that tends toward orgy proportions until death does in the revelers (Fig. 7.6). (The film also stars, along with Vincent Price, Patrick Magee, a Kubrick favorite, who appears in *A Clockwork Orange* and *Barry Lyndon*.)

The orgy has been derided for being unerotic, aseptic, artificial. The bystanders are unnaturally still, like the mannequins in *Killer's Kiss*, seemingly unaroused by the spectacle. The fornication is mechanical and staged (which, of course, it carefully was), and no one seems to be taking any pleasure from it. Those engaged in it are young, virile, muscular—the dancers whom Kubrick hired specifically for this purpose—but the older men, like Ziegler and Szavost, whom we presume are in attendance, seem disengaged onlookers, voyeurs, not unlike Bill Harford himself. Slavoj Žižek suggests that is the point of the orgy, to show "this utter impotency of male fantasizing." Jan Harlan believes that the orgy was meant to represent some sort of purgatory or hell, as imagined by Hieronymus Bosch. "Schnitzler's blasphemous concept of depravity was already voyeurism in substance, but Stanley changed this by attempting a pornographic Hieronymus Bosch type of hell, a fantasy world for faceless voyeurs." Dijana Metlic has shown how many of the orgy's motifs indeed

Figure 7.6 Roger Corman's *The Masque of the Red Death*. The character in the foreground is dressed in red.

draw upon Bosch's *In the Garden of Earthly Delights.* Even in the end, Kubrick would not depict rampant sexuality unfettered and uncompromised. Indeed, that is an important meaning of *Eyes Wide Shut*: sexuality is never uncomplicated. That much he learned from Sigmund Freud. Sexuality is also a box office commodity, and that became a problem for the posthumous publicity of the film, which promised what Kubrick never intended to deliver. More to do with Hieronymus Bosch than with commonplace reality.

But it is also a vision of an orgy influenced by Helmut Newton as well as such surrealists as René Magritte and Giorgio de Chirico. The manner in which the orgy participants have been arranged recalls as well Paul Delvaux's compositional arrangements, in addition to Corman's *The Masque of the Red Death*. This would make sense given that surrealists and Poe were concerned with the dream world, often projecting a sense of unease and uncertainty into their works. Kubrick was as engaged with painting as he was with music and cinema. The compositions of *Barry Lyndon* are based on period paintings. Gustav Klimt and Egon Schiele are the inspiration for many of the compositions in *Eyes Wide Shut*. That the orgy should have as its girding painterly composition adds to its artificiality, its oneiric affect. A dream as well as a conspiracy theorist's notion of what the rich do in their private lives, something that Ziegler all but admits in his confrontation with Bill: "Suppose I told you that . . . that everything that happened to you there, the threats, the girl's warning, the last-minute interventions . . . suppose I said all of that was staged. That it was kind of a charade. That it was fake." Bill, as usual, can only reply with repetition: "Fake?"

How much of Ziegler's admission that the orgy was a spectacle, a "diversion," staged for Bill is true? It's not possible for Ziegler to have staged everything on the spur of the moment of Bill's arrival. But a plausibility check does not work for a dream story, and the orgy remains the enigmatic core, a "non-submersible unit" of

Eyes Wide Shut. Creepy, disturbing, ludicrous, and at the same time of a piece with the frantic state of Bill's sexually compromised unconscious.

As Bill wanders, the masked man whom we assume to be Ziegler enters with a woman on his arm. He whispers something to her and she approaches Bill and invites him to go with her. She is interrupted by the return of the mysterious woman who is, in turn, interrupted by a masked butler with a concocted story about Bill's taxi driver being at the front door. Bill is led back into the main hall (after a brief insert of Nick Nightingale being led out—he is never seen again), and suddenly all the masked figures appear in a much tighter semicircle that gradually closes around him, the circular movement of the camera emphasizing his entrapment. The close-ups on the masked faces make them appear as if they are shrieking at him. Bill is now at the center of an interrogation, presided over by an Inquisitor, who unmasks him. He is exposed as an outsider or interloper who does not belong, much like Barry Lyndon, who attempted to enter into an upper-class world that would not accommodate him. On the cusp of being forced to undress—that universal dream of being naked in the world—he is "redeemed" by the "mysterious woman." The counter-realistic, stilted delivery of lines that seem clearly staged (which of course they are, by Kubrick, by Ziegler) are strangely religious in the talk of sacrifice and redemption. And Bill is expelled from Somerton, much as Adam and Eve are expelled from Eden. This is Bill's Fall.

If we look back at the orgy with all this in mind, it appears odd and even funny, the comic authority of a dreamer's reality. Where does the orgy "actually" exist? Within the film's narrative, of course. We see it on screen. It was filmed with the same painstaking detail that went into the rest of the production, maybe even more so given how long it actually took. But that narrative and the way we see it is unreliable because it is mostly told from Bill's point of view. We noted that he is present in almost every shot and, other than brief montages of Alice at home alone or with Helena and her early flirtation with Szavost, what we see throughout the film is what Bill sees and experiences. Even his nocturnal wanderings on the streets reflect his state of mind, the graffiti and signage speaking to him of his sexual dilemma—"Nipped in the Bud"— and the newspaper headline telling him "Lucky To Be Alive." These wanderings are submersible units, narrative links and transitions to larger events. But they are part of the flow of Bill's unconscious that lead to the larger eruptions, like the orgy. There is a passage in Roland Barthes's *A Lover's Discourse* (1977), a book Kubrick admired and surely read again in preparation for *Eyes Wide Shut*, that seems to address Bill's state of mind and the wanderings he undertakes to salve it: "I seek to harm myself, I expel myself from my paradise, busily provoking with myself the images (of jealousy, abandonment, humiliation) which can injure me; and I keep the wound open, I feed it with other images, until another wound appears and produces a diversion."

The conventional movie hero seeks and most often receives redemption. During the orgy, Bill's naked, masked savior (Mandy, the woman he saved during Ziegler's

party, though played by a different actress) explicitly offers to "redeem'" him. Charlotte O'Sullivan writes that

> the use of a different woman to play "the mystery woman" squeezes a little chaos back into the mix. It turns the film on its head, a fallen woman's noble act transformed into a gesture without consequence—a piece of dreamy theater far more in tune with Arthur Schnitzler's wonderfully dazed and confusing novel. In splitting Mandy and the mysterious woman in two, maybe Kubrick wasn't letting himself get sloppy, wasn't trying to get away with anything. Maybe he just wanted to check we were keeping our eyes wide open, so we could enjoy a final, profound in-joke.

Did Kubrick conceive of *Eyes Wide Shut* as a black comedy? He once considered two comic actors—Steve Martin and Woody Allen—for the role of Bill, and the movie is full of weirdly comedic moments: the costume shop incident, the people at the orgy slow-dancing to "Strangers in the Night."

But what is the nature of the joke and the redemption? Bill's embarrassment at the order to take off his clothes? What more did Ziegler have in store for him that is worth the life of a woman? We said there is something absurd about the orgy, but Kubrick's sense of mischief and comedy is tempered by what follows: humiliation and abasement, which Bill gets in growing increments as the film proceeds. Bill goes straight to his daughter's room after returning home, emphasizing his paternity and the bond he shares with her. Kubrick once commented on paternal responsibility, saying that it was having "someone to care about, something that is more important than himself," that it kept "Man" "sane"—unless he succumbed to contemporary tendencies to become "too 'liberated.'" Only then does he walk into the bedroom to hear Alice murmuring in her sleep. Alice's dream, which she relates in the blue light of the bedroom, parallels the orgy. She holds Bill close and, in series of shot/reverse shots, tells of "fucking" the sailor she saw last year and then "fucking" hundreds of men as Bill looked on. This is a far cry from the visions of torture that appear in the novel and in early versions of the screenplay and are reflected to some extent in Fangorn's preproduction sketches. Alice's dream merely belittles him, making him an onlooker to his own massive cuckolding. She laughs in her dream and weeps on recalling it when awake. Bill merely stares open-mouthed as his fears of Alice's sexuality are magnified through the power of a nightmare.

Kubrick fades out the scene and returns to Bill as he retraces his steps of the night before—the recapitulation of the sonata form. The results encircle him even more. Nick Nightingale, he learns from the gay hotel clerk who comes on to him, was manhandled and hustled out of his hotel early in the morning. Milich, the costumer, wants to pimp his daughter to him. His return to Somerton results in a personalized and handsomely typed warning –as if they were anticipating his visit—not to make any further inquiries. He revisits Domino's apartment, the prostitute Alice saved

him from the night before, only to discover from her roommate Sally that she is HIV positive. He is stalked on the street by one of Ziegler's goons. He buys a newspaper from a newsstand, an image that alludes to Kubrick's famous 1945 *Look* magazine photograph of a newsstand and its bereft owner, the papers announcing FDR's death (Fig. 7.7). (In the film, the newsstand is manned by Kubrick's real-life driver and assistant, Emilio D'Alessandro.) The *New York Post* tells him he's lucky to be alive. Mandy the prostitute, possibly the mysterious woman who redeems him, is found dead in the morgue. Bill goes there and all but kisses her corpse.

Bill produces an idealized self-image in his dream state, at least until the orgy brings him rudely back down to earth. Nothing comes of his desire; nothing tarnishes his "normal" life. Financial worries are of no consequence. He has an apparently unlimited cash flow that he dispenses in $50 and $100 bills. He never has to take money out of an ATM, at least not that we see. His spendthrift ways are of no concern; indeed, he cancels appointments with his patients on short notice as if he doesn't require their fees. In his world, his New York State Medical Board card gains him access and entry to the closed business of Rainbow Fashions, and hence the orgy; it gets him information from a waitress as to Nick Nightingale's whereabouts, and later entry to the morgue. But, as we've seen time and again, Kubrick continually undermines this self-image and self-possession. Alice recurs at key points to foil Bill's attempts at exacting revenge, not only by intervening with her phone call, but in that Marion, Domino, Sally, and the models at the orgy all, in some way, resemble her. Bill achieves nothing. He fails to consummate any single sexual possibility. He does not save Marion from a mundane life with Carl in Michigan; he doesn't save

56 Pictures- Roosevelt—From Boy to President
Inauguration of Harry S. Truman
TRUMAN TAKES OFFICE
Roosevelt Rites Tomorrow
Journal American
LATEST NEWS
Vows to Give All to War
She
Roosevelt Dead
Daily Mirror
F.D.R. DEAD
End Comes at Warm Springs; Truman Sworn as President
9TH FAR PAST ELBE. TANKS MAY REACH BERLIN TODAY

Figure 7.7 Kubrick recalls his famous 1945 *Look* magazine photograph. The man in the newsstand in *Eyes Wide Shut* is Kubrick's longtime assistant, Emilio D'Alessandro.

Domino from HIV; he doesn't save Milich's daughter from prostitution; he doesn't save Nick from being beaten up and sent back home, perhaps killed; and he doesn't save Mandy from overdosing/murder. "He is the 'kind of hero' that can offer a handkerchief, not the kind that can truly rescue a woman [or man] in distress," says Charles Bane.

And finally, there is the meeting with Ziegler in the billiard room of his stately home, next to the orgy the most important non-submersible unit. The scene summarizes the color scheme of the entire film: the deep blue of night outside the window, the deep red of the pool table set off by the deep green of the lampshades above it. The space is dimly lit by a few lamps. The scene is as carefully blocked and choreographed as the orgy, with Ziegler moving around the room until he comfortably settles in his armchair while Bill remains all but rooted in growing despair. Recall how Kubrick wanted Ziegler to act theatrically rather than naturalistically. Theatrical or not, it's hard *not* to believe in Ziegler's story as his tall frame fills the screen, emphasized by his subtle hand gestures and authoritative demeanor. It is meant to have the same expository role as an episode of *Columbo* or the end of Alfred Hitchcock's *Psycho* (1960) where Ziegler is also, as Larry Gross points out, the double of the psychiatrist whose monologue apparently gives a rational explanation to every horror that has occurred. In *Eyes Wide Shut* as in *Psycho*, the rational explains nothing. Norman Bates remains a psychopath. Bill Harford remains a confused husband, whose sexuality must be guided by his wife, whose life remains undefined and quite probably unfulfilled.

The camera and editing create Ziegler's dance, tracking around, moving from close-up to far shots. At the climactic point, Bill moves into the foreground with Ziegler, seated, in deep focus in the rear. He gets up and paces as he tells Bill that the orgy was a charade. Now Bill is seated as Ziegler stands over him, discussing Mandy's death. In short, Kubrick allows space and character positioning to bolster and even define the slow unraveling of Bill's unconsciousness. The scene ends with Ziegler placing his hands upon Bill's shoulders, mouthing creepy platitudes about how "life goes on . . . until it doesn't" (Fig. 7.8).

Ziegler is Bill's *paterfamilias*, the patriarchal voice of reason and control. He is the substitute father, even a stand-in for Kubrick himself, the older man putting the cocky young actor in his place. His is the castrating voice that cuts into Bill's search for his own desire and sexual fulfillment that Alice had denied herself in her lust for the sailor. Here is Kubrick's surrogate, asserting and inserting himself into Bill's dream, demanding his compliance to the tall tale he's telling him, has told him throughout the length of the film. "If you men only knew" may now be said "If you actors only knew." We know Kubrick's contentious relationship with his actors, demanding they know their lines, rehearsing, asking for as many takes as necessary until they erased themselves and delivered the performance he needed. Ziegler and Bill code the halves of Kubrick and his star actor; they stand as doubles of Kubrick at different stages of his life—the young, pre-Hollywood Kubrick who haunted the

Figure 7.8 Images of domination and humiliation. The billiard room sequence near the end of *Eyes Wide Shut.*

Village, wandering its nighttime streets, much as Bill does, eyes wide open versus the older, wiser Kubrick, the one who staged spectacles for our viewing pleasure just like Ziegler claims to have created the orgy spectacle for Bill. We said earlier that *Eyes Wide Shut* is about performance. The billiard room scene allows the performance to play out nearly to its conclusion, allows its key actor to get played, to be mind-fucked by the puppet master. It allows viewers to wonder how much they themselves have been played. Remember the tennis racquets that opened the film, suggesting the games the Harfords played. Kubrick liked to play games; he was a master of chess and of psychological manipulation. He had a "mischievous twinkle in his eye," says Larry Smith. Perhaps some malice as well.

Bill is played out. He returns home to find his mask, the one he wore at the orgy, is lying next to Alice in bed, as she sleeps, bathed in blue light, the staccato thrusts of Ligeti's piano on the soundtrack. The ghost of his desire has entered what should be a safe space; but it is an *unheimlich* space where nightmares occur, just as earlier Alice's dream of an orgy doubled Bill's anxiety over the orgy he just visited. This is the second time he comes upon her in her sleep, holding his secrets within or next to her. He wanders the streets at night; she dreams of his adventures and mocks him with them. But now, spent, dispirited, almost broken, the mask causes him to break down. Bill, like Joyce's Ulysses in nighttown, like Dorothy in Oz, like George in Bedford Falls in Capra's *It's a Wonderful Life* (1946), wanders the dreamscape city and keeps returning home, in the end sobbing to his wife, "I'll tell you everything." How did the mask get there, we wonder? Like the horse's head in Jack Woltz's bed in *The Godfather* (1972), this has been the cause of much speculation. Did Alice find it, or did Ziegler and his cronies place it there as a warning? Or, does none of this matter if Bill has simply been dreaming all along? We don't hear what he tells Alice. Why? Would it have been a straightforward narration of his misadventures, or would it have been like the narrative of a dream? All we see are their ravaged faces after the fact, and then the film's coda in the toy store, Christmas shopping for Helena.

Kubrick does not want the film to end with Bill's abjection. It ends in the toy store, climaxing the Christmas theme that weaves almost unspoken through the visual spaces of *Eyes Wide Shut*. Now safe within the "magic circle," the couple and their child walk through shelves full of stuffed animals (Fig. 7.9). The camera gracefully tracks their movements. Watching this, we may think of a more dynamic tracking

Figure 7.9 The magic circle. Alice, Bill, and Helena in the toy store.

shot, the one of Alex promenading through the shopping arcade in *A Clockwork Orange*. But here, any dynamism has been exhausted; the main characters of the film are spent. In the toy store, they attempt to regroup.

There is a hint of innocence here. The toy store, like the references to *The Nutcracker, The Wizard of Oz, How the Grinch Stole Christmas*, and *Alice Through the Looking Glass*—the world of the Harfords' child Helena—is juxtaposed with the corrupt world of Ziegler. In this final sequence, Kubrick slyly connects the two. Some of the extras seem to be doubles from Ziegler's Christmas party (and perhaps therefore at the orgy), and one does wonder why two unaccompanied older men are in a toy store shopping for soft toys. Some conspiracists have made much of this, imagining the stealing away of the momentarily abandoned Helena, who has walked away from her clearly distracted parents. The men are probably simply extras that Kubrick used in multiple scenes, but we never see Helena again as the film soon ends after her disappearance. The Harfords pass a display of boxes labeled "Magic Circle." Does this allude to the ritual at the orgy, or the circularity of Bill's odyssey? The "magic circle" may well refer back to the circle of the orgy, which, after all, as Ziegler intimated, was all a game; or it may refer to the circle of the family, which the film's final scene is attempting to close (it is also the name of a video game and a British organization of magicians). But there is nothing magic about what happens at film's end. The couple confront each other and, in a series of over-the-shoulder shots, try to come to terms with their dreams and their lives. Alice is the most grounded in the conversation. "Maybe, I think we should be grateful . . . that we've managed to survive through all of our adventures, whether they were real or only a dream." She insists that those adventures can't constitute "the whole truth." Bill is the most persistent. Alice says that "the most important thing is we're awake now and hopefully for a long time to come." "Forever," says Bill. He's answered by the usual repetition: "Forever?" But Alice is frightened by the idea. She is looking for more immediate amelioration of their concerns and, indeed, their trauma. "Fuck." Alice's, the film's, and Kubrick's last word.

It is hardly surprising that his very last word in film is "fuck" and not, for example, "make love." For Kubrick, sexuality was part of his ironic view of human misadventure, yet one more activity that backfires and causes pain much more than pleasure. In the Kubrick universe sexuality is difficult, sometimes perverse, and always on the edge of destruction.

After being taken aback by the abruptness and even transgressiveness of this last word, we need to think about how it fits and whether Alice is indeed on the right track to save the marriage and even suppress the events of the past few nights. Recall that, when Alice and Bill make love after Ziegler's party, we hear on the soundtrack Chris Isaak's "Baby Did a Bad Bad Thing." Its lyrics are telling. Here they are in part:

> Baby did a bad bad thing . . .
> You ever love someone so much

You thought your little heart was gonna break in two?
I didn't think so
You ever tried with all your heart and soul
To get your lover back to you?
I wanna hope so
You ever pray with all your heart and soul
Just to watch her walk away? . . .
You ever toss and turn,
You're lying awake
And thinking about the one you love?
I don't think so
You ever close your eyes you're making believe
You're holding the one you're dreaming of?
Well, if you say so
It hurts so bad when you finally know
Just how low, low, low, low, low, she'll go . . .
Feel like crying . . .

Kubrick did not include this, or any of his music, carelessly. If it was indeed Kidman who suggested he use it, he quickly understood how pertinent it was. The growling statement of loss in this song, the reference to dreaming and crying, coupled with Alice's looking away as she and Bill embrace, their image reflected in the mirror, foreshadow what's to come—Bill's loss of his masculine confidence and his frantic attempts to reclaim it. Alice's mocking Bill about "fucking" the models at Ziegler's party— "Did you, by any chance, happen to fuck them?"—also puts into question her blunt response that ends the film. "Small change, when we're to bodies gone," wrote John Donne in his poem "The Ecstasy." But the whole of *Eyes Wide Shut* is about bodies and the emotional changes that occur when "fucking" becomes the not-so-obscure object of desire.

The simplicity of the last sequence and its quiet reconciliation of a married couple whose unconscious has been disturbed over the past few days presented in the unassuming style of the conventional dialogue sequence must be noted. Are their eyes now open? Are ours? Does Alice's call for a return to ordinary sex, using the word "fuck" that is so often used as a dismissive profanity, an indication that all might be well? Is Kubrick giving us the finger? Is he, after working up to and on this film for almost 50 years, saying something like "fuck you, I'm done"? Or, perhaps more likely and truer to form, is he indicating that all is not quite well with Alice and Bill? The domestic scene is always in turmoil. That's why Alice won't commit to Bill's wish that they remain awake to their love "forever." The word frightens Alice; it's a burden she doesn't wish to bear. Therefore, her wish for the urgency of the quotidian, of everyday lovemaking told in the most conventional cinematic way. Cold. With eyes open.

As the film closes and the closing credits roll, Kubrick's legendary attention to detail is evident. Each card was strictly cut to the rhythm of the waltz that plays the film out. We once again hear the *Jazz Waltz*, neatly tying up its cyclical structure. Kate McQuiston notes,

> The final sounding of Shostakovich's waltz maintains Kubrick's taste for closing irony—it is elegant, beautiful, and even celebratory in parts. It evokes the Viennese waltz tradition in no uncertain terms, though in a more recent Soviet flavor. It does its job of reminding us, via the waltz's history, of its cycle of permission and punishment, its incitement to fantasy, and its strict choreography, themes that multiply inform *Eyes Wide Shut*. For the visual salinity, glimpses of sumptuous beauty, and problematic themes of Kubrick's film on the whole, the waltz is a fitting analogue and apt point of arrival, and departure, for his final work.

There is, interestingly, more satisfaction and resolution in this repetition of the main musical theme than in the final dialogue of the film, the coda of the film's classical sonata form. The dialogue is open, even in its carnal insistence; troubling rather than comforting. The music is comforting in the security of its closing the circle of dreams and disturbances, in the strength of the rightness of its fit. Kubrick never suffered politically for his art the way Shostakovich did. The *Jazz Waltz* is a joyous antidote to the political difficulties of Shostakovich's creative life just as Ligeti's stabs of the knife-like piano notes are (as the composer himself stated) a triumph over Stalinism. The politics of *Eyes Wide Shut*—both in its making and its form and content—are considerably more constrained and local, even if they suggest a larger politics of class and privilege. But its politics are not to be underestimated, and its musical score becomes a major support for the non-submersible units and provides a sense of dread, on the part of the Ligeti, and optimism, on the part of the Shostakovich, that is not completely evident in the actions and words of its characters. It is Kubrick's embrace of his film and its viewers. The magic circle.

Epilogue

Eyes Wide Shut, *Kubrick's Films, and the History of Cinema*

Eyes Wide Shut is an introspection into years of filmmaking, of family life, of reading, of watching films, of growing old. A film about self-satisfaction and its disruption. A film about thinking of sex in the absence of the erotic, of the crisis of masculinity and the ascent of the feminine, while still—in the person of Ziegler—under the rule of the patriarch. A film about golden and blue light and a dreamworld whose minute particulars reflect its characters' states of mind. It is a quiet testament to the ways of cinema, a peripatetic journey through the history of film. *Eyes Wide Shut* is not an isolated phenomenon. No film is. Kubrick absorbed film like a sponge; he knew its history and he had his favorites. As a result, *Eyes Wide Shut* can be known, in part, by the films it echoes. We have already seen the influence of Max Ophüls, but there are many others.

James Naremore noted that Stanley Kubrick was the last of the high modernists, artists as diverse as Franz Kafka, Thomas Mann, James Joyce, T. S. Eliot, Samuel Beckett, Arnold Schoenberg, the entire school of abstract expressionist painters. These among others absorbed modernity and translated it into works that foregrounded form over content, addressing the fragmented, alienated state of culture by exploring the formal processes of their art. Schoenberg went into the mathematical foundations of the Western musical system; Joyce pushed written language to reinvent itself; painters like Jackson Pollock and Mark Rothko turned from representation to the expressive possibilities of color, light, shape, and volume. There were early cinemodernists: Sergei Eisenstein and Vsevolod Pudovkin (another favorite of Kubrick's) foregrounded montage as the defining and expressive element of their work. F. W. Murnau focused on the richness of the image itself, as did Orson Welles and, in some of his films, Buster Keaton, who took advantage of the way cinema regards the body in motion to turn comedy into modernist expressionism of the figure in contention with the things of the world. Luis Buñuel, who worked

with Salvador Dali early in his filmmaking career, came out of the surrealist school of early modernism.

But it wasn't until the post–World War II period that cinemodernism flourished. It arose out of the street films of Italian neorealism and, in France, the reaction to the stodgy "Tradition of Quality," high-minded literary adaptations. Federico Fellini, Michelangelo Antonioni, Pier Paolo Pasolini, Bernardo Bertolucci, Alain Resnais, Jean-Luc Godard, and, later, Rainer Werner Fassbinder in Germany pushed narrative cinematic form to its limits and told their stories in angular, enigmatic, indirect ways. Antonioni was the abstract expressionist of modernist cinema, making images that diminished the human figure in landscapes of dread; Godard was the pop artist as apocalyptic poet of a bourgeois world spinning down to cannibalism; Fassbinder spoke of the fascism of everyday life. Politics of various degrees were an important element in cinemodernism.

Buñuel, the anarcho-Communist, straddled the period from film's early history to its modernist reflowering in the 1960s. His work touched *Eyes Wide Shut* in unexpected ways. Consider the sequence in in which, on the day following the orgy, Bill returns to Somerton, the mansion where the orgy was held. He stands by the gate as a surveillance camera stares at him and a black Rolls Royce drives slowly toward him from the mansion. An elegantly dressed elderly man steps out of the car to hand Bill a note: "Give up your inquiries which are completely useless, and consider these words a second warning. We hope, for your own good, that this will be sufficient." In Buñuel's 1967 film *Belle de Jour*, Belle, a bored, unsatisfied haute-bourgeois housewife, takes up afternoon prostitution—or imagines she does. Like *Eyes Wide Shut*, Buñuel makes the lines between fantasies extremely fluid. At one point, Belle is invited by a very rich man to take part in a ritual in which she lies naked, made into the image of his dead daughter, in a coffin while he masturbates underneath. To get to the man's enormous estate, she rides a horse-drawn carriage down a long gravel road, and the ride of the car to meet Bill at the gates of Somerton recalls that scene in Buñuel's film. There, when the ritual is over, Belle is unceremoniously thrown out into the rain by the rich man's servant. In *Eyes Wide Shut*, when Bill is discovered as an imposter at the orgy, he is "redeemed" by Mandy and makes a hasty exit.

Kubrick's display of the orgy of the rich is no match for Buñuel's surreal and hilarious perversity. At the brothel where Belle works in the afternoon, an Asian man with a strange, buzzing object in a box pays a visit. He scares off all the other prostitutes except for Belle. The scene is echoed in the appearance of the Asian men cavorting with Milich's daughter in *Eyes Wide Shut*. But Buñuelian perversity does not reach much deeper than a desire to surprise, shock, and amuse. Kubrick, on the other hand, plays with irony rather than perversity, and that ironic perspective allows his protagonist to ricochet between the humiliation he suffers at the orgy and his "useless inquiries" about what might have actually happened. Bill is a character who seeks answers to his sexual insecurity while Buñuel's Belle is a notion of a woman looking for sexual freedom, if only in her imagination, like Alice. Alice

might be Belle were she not so in love with Bill and the security of their domesticity. Buñuel thinks the middle class is repressed to the point of self-injury and being laughed out of existence. Buñuel's surrealist tendencies are out in the open—he allows Belle to enact her fantasies, or imagine she does. Kubrick works on the side of a contained expressionism so that his *mise-en-scène* reflects his character's inner turmoil. The worlds of fantasy and reality in both films are interchangeable and *present*. Buñuel's fantasies are more explicit, Kubrick's more suggestive. *Belle de Jour* eschews an orgy for day-to-day erotics; Kubrick climaxes his character's unease in a major sex show.

Belle de Jour is a film that was an important part of the 1960s arthouse circuit, which involved limited distribution in small cinemas in big cities and college towns. Audiences were small as well and represented only a fraction of those who attended American movies. But the influence of these films on American film was profound. Godard's work especially leaked into the so-called Hollywood Renaissance of the late 1960s, and his dynamically allusive style can be detected from *Bonnie and Clyde* (1967) to *Taxi Driver* (1976).

In the middle of this cinematic fluorescence, as an American and an expatriate, imbibing the works of cinema worldwide, was Kubrick. Writing in *Sight and Sound* at the time of *Eyes Wide Shut*'s release, Larry Gross talked about the Kubrickian dreamworld and its relation to the films of the 1960s:

> Cinema and dreams have never not been in complicity for long. Take Méliès, or Keaton's magical sight gags so beloved of the surrealists, or the way von Stroheim's realism prefigured Kubrick's in reaching over into the fetishistic and the fantastic, or German expression[ism] from *Caligari* onwards, Buñuel-Dali and their sliced eye, Murnau's *Nosferatu*, Vigo's *Zéro de conduite* . . . But it's in 60s European art cinema that we discover the affinities of cinema and dream being explored most thoroughly: Resnais' *Last Year at Marienbad*, Bergman's *Persona*, Buñuel's *Belle de jour*, Antonioni's *Blowup*. And the 60s was the period when Stanley Kubrick came out. With *Lolita*, *Dr. Strangelove* and *2001* he ceased being Hollywood's expert young craftsman and transformed himself into the expatriate genius, the visionary auteur.

That the "visionary" was lost on some contemporary reviewers of *Eyes Wide Shut* only indicates how far we have come from the extraordinary days of 1960s "art cinema." "Our official arbiters of culture have lost the gift of being able to comprehend a work of art that does not reflect their immediate experience," wrote Lee Siegel. "They have become afraid of genuine art. Art-phobia is now the dominant sensibility of the official culture, and art-phobia annihilated Stanley Kubrick's autumnal work." But, as we have seen, the attempt at annihilation was unsuccessful. Kubrick was unafraid to make an "art" film, a film outside its time; a film in which

resides a history of film, an art film "with blockbuster pretensions," said Michael Herr. As Stefan Mattessich put it, "*Eyes Wide Shut* attempts to speak of [the repression of the imaginative energy of the 1960s] in its 'art house' portentousness, to give it shape and resonance for Americans *now*."

Frederic Raphael writes in his memoir how Kubrick sent him videos of Krzysztof Kieślowski's extraordinary 10-part Polish television series on the Ten Commandments, released in 1988–1989. Raphael didn't quite understand the films, saying, "The only thing that Kieślowski seemed to have in common with Kubrick was an obsession with the unpleasant." Kubrick's response is almost as curious—he is amazed at the fact that the films were made in one year.

Kubrick, of course, was not one to analyze a film, or a series of films in this instance, especially to his screenwriter, who thinks the films only "unpleasant" and a "tight sprawl of . . . uncompromising stories." The fact is that the *Dekalog* is a template for *Eyes Wide Shut*. Raphael is correct that the films are "uncompromising." They weave narratives of loss and blunders and missteps, of human frailty and missed opportunities, of a morality almost religious but just short of anything approaching orthodoxy within a visual style that creates an almost radiant color scheme that defines the characters. Kieślowski's visual palette relieves the potential claustrophobia of the films, which take place in and around a huge apartment block in Warsaw. "Did Stanley want to make the Schnitzler as loosely framed and verbose as the *Dekalog*?" asks the constantly complaining Raphael. Perhaps he didn't actually look at all the tapes Kubrick sent him. The films of the *Dekalog are* tightly framed and, while there is much dialogue, it is pointed and poignant, spoken without melodrama, understated, as is the complex morality the undergirds each of the episodes. These attributes and not merely wonder at Kieślowski's speed at production (which Kubrick could not hope to match) are what attracted him to these films.

Kieślowski is one of the last of the old-school arthouse directors. The *Dekalog* and his subsequent *Trois couleurs* trilogy (1993-1994) are steeped in the tradition of the 1960s, each film marked by a precise attention to the ways form articulates meaning and resonates with complex emotions. He even indulges in modernist allusion, to Roman Polanski's first feature film, *Knife in the Water* (1962), in one of the episodes of the *Dekalog*, and to the entire spectrum of 1960s and 70s European film by featuring Jean-Louis Trintignant in *Rouge*. He even alludes to Kubrick: in the first episode of *Dekalog*, a father gives his son a present of ice skates, assuring him, based on computer models of the weather, that the ice will hold. The son, unable to wait, goes out on the ice, which does not hold, and he drowns. The events recall *Barry Lyndon*, where Barry gives his beloved son the gift of a horse. Unable to wait for his father to accompany him, little Bryan rushes to ride his new horse, is thrown, and dies, leading to the most overtly emotional moment in Kubrick's work.

Kubrick recognized the emotion latent in the *Dekalog* and wrote a foreward to the published screenplay by Kieślowski and his coauthor, Krzysztof Piesiewicz. It is the rare time that Kubrick undertook such writing outside of his films. "By making

their points through the dramatic action of the story they gain the added power of allowing the audience to discover what's really going on rather than being told. They do this with such dazzling skill, you never see the ideas coming and don't realize until much later how profoundly they have reached your heart." This would be a suitable description of the effect of *Eyes Wide Shut*.

Kubrick was explicit about the influence of other films when writing the screenplay for *Eyes Wide Shut*. Quentin Tarantino's sensibility couldn't be more different than Kubrick's, yet he wanted Raphael to see *Pulp Fiction* and commented on it in a note on the screenplay (see Fig. 2.2). Perhaps there was an aspirational push on Raphael to propel the dialogue a bit more strongly: "turn Pulp Fiction dangerous and brutal." But though the orgy as finally filmed is "dangerous" it isn't brutal, at least not in the *Pulp Fiction* sense.

We know that Kubrick was long an admirer of Woody Allen, identifying with the young boy in *Radio Days* (1987). He loved *Annie Hall* (1977), *Manhattan* (1979), *Broadway Danny Rose* (1984), and *The Purple Rose of Cairo* (1985). He told Raphael to watch Allen's 1982 *Husbands and Wives* ("pretty good movie"), a film that trod similar territory both literally and figuratively as *Eyes Wide Shut* and starred Sydney Pollack. It also inspired him to make sure that the Harfords' apartment wasn't "too big." He also told Raphael that he admired David Mamet's *House of Games* (1987), where a successful psychiatrist, Margaret Ford, feels unfulfilled and is led on an odyssey by a patient named Billy Hahn—did the names Billy and Ford inspire Bill Harford? In its use of delusion and deception, its blurring between confidence game and reality, and its stilted use of language, one can see parallels with *Eyes Wide Shut*.

Two American movies are referenced directly within *Eyes Wide Shut: The Wizard of Oz* and Paul Mazursky's 1973 *Blume in Love*. We see a little snippet of the latter film on the television that Alice is watching while Bill is having his brief dalliance with the prostitute Domino (Fig. EP.1). There are multiple references here. Mazursky was Kubrick's friend from when they lived in the Village and appears as the crazy soldier Sidney in his first feature, *Fear and Desire. Blume in Love* is an odd film about a separated couple who still love each other. Blume (played by George Segal) agonizes over his love and loss in a film told in nonlinear flashbacks—reminiscent of Raphael's and Stanley Donen's *Two for the Road*—from Blume's point of view while he is in self-exile in Venice. Blume's love turns violent when he rapes and impregnates his estranged wife, who nonetheless comes back to him, finding him in Venice while an outdoor orchestra plays Wagner's *Liebestod* from *Tristan and Isolde,* the music Kubrick played as he was filming parts of *Eyes Wide Shut*.

Blume is Bill Harford's double. Bill is a man estranged not so much from his wife as he is from his own sexuality and self-possession. Like Blume, he is self-pitying if not self-deluded, searching to reclaim himself from his insecurities. He does not rape his wife but does look for sexual gratification in the most unseemly places and fails in every instance. In the little clip from *Blume in Love* that Alice sees on her little television, Blume is in Venice, looking at lovers of various genders and orientations,

Figure EP.1 Alice watches Paul Mazursky's film *Blume in Love*.

being served by a waiter who speaks to him in English. "If I were Italian, he would have answered me in Italian," Blume says in voiceover. Spoken language plays such an important role in *Eyes Wide Shut* that it is not odd that Kubrick chooses this small piece of sound from Mazursky's film. Blume is in a foreign country; Bill traverses a foreign country of his imagination. He is always filtering everything he hears and sees slowly and uncertainly. He is looking to get laid and might as well be thinking "if I were as sexually attractive as I should be, I would be having sex." Bill in love, like Blume in love, is estranged and alone, in the strange landscape of his own sexual discontent, not understanding its language, living under the rainbow.

The Wizard of Oz reference is less recondite than the Mazursky allusion but odd nonetheless. It first occurs at Ziegler's party early in the film. As Alice is dancing with the smarmy Hungarian seducer, Bill is walking arm in arm with two models, Gayle and Nuala. They want to take him "where the rainbow ends." Bill, of course, answers by repeating the words as a question: "Where the rainbow ends?" Later, Bill visits Milich's costume shop to rent the appropriate disguise for the orgy. The shop is called "Rainbow Fashions," its downstairs "Under the Rainbow." In Raphael's first draft, the password to the orgy was to be "Oz," Milich's daughter was called "Dorothy," and one of the Japanese men is humming "Somewhere Over the Rainbow." Ziegler was to be named "Frank," possibly in reference to Oz's author, or to Frank Morgan, who plays the Wizard.

At no point is Bill taken over the rainbow. He is promised by inference the pot of gold where the rainbow ends—presumably making love to the two models—but he is interrupted by Ziegler's man, who, as we know, asks him to come to the bathroom where Ziegler is pulling up his trousers and the prostitute Mandy is comatose from a drug overdose. Milich's shop is a bizarre nightmare of tacky costumes and a

daughter whom he willingly prostitutes out to two semi-naked Asian men. During Bill's evening visit, Milich locks up the Asians, while he threatens to call the police, and berates his daughter—a reincarnation of Lolita—who seductively clings to Bill. The following morning, he welcomes Bill to take advantage of her and forget the incidents of the night before. All of this perhaps drew inspiration from a similar episode in Nabokov's *Laughter in the Dark* that Kubrick was at one point considering adapting. We noted that when Bill first talks to Milich at the entrance to his shop, a red sign reading "Eros" can be glimpsed over his shoulder (see Fig. 6.1). Bill is surrounded by the signs of his sexual discontent, and he never finds the rainbow.

Bill travels an Oz-like road, filled with strange creatures and dangers. It even has its wizard, Ziegler, who works the levers of the orgy. *The Wizard of Oz* is an imaginative, conservative film that warns its viewers against being wildly imaginative. While it might have been counterintuitive in 1939 to tell audiences that there is no place like home, as opposed to going out to a movie theater, it might still have been a comfort to Depression-ridden America, exposed to the outbreak of war in Europe, confirming the comfort of the knowable. It is also a dream film.

As is another film that hangs, unmentioned, over *Eyes Wide Shut* like a ghostly presence: Frank Capra's 1946 Christmastime populist comedy/melodrama, *It's a Wonderful Life*. James Stewart's George Bailey wants more from life than running the family bank and being a comfortable family man: he yearns to travel. The burdens of daily life weigh him down, sending him into depression and attempted suicide. Saved by an angel, he is offered a dream of what the world would be without him. As he wanders the studio-set streets of Bedford Falls, he sees his town become a dark, threatening place, echoing his state of mind. He realizes the importance of his diminished life and becomes the savior of the bank and of big-hearted domesticity. Like *The Wizard of Oz, It's a Wonderful Life* is a conservative film. It warns against dreaming and foregrounds the security of home and family. In 1999, Kubrick, of all people, could not be accused of cautioning an audience against an excess of imagination, as do these two films. But there is in his film a marked notion of the security of the domestic scene, however fraught; domesticity might offer, the film seems to suggest, the best of all possible worlds.

The world of *Eyes Wide Shut* is closed, artificial, oneiric, filled with signs of warnings and caution, of mirror images that reflect uncertainty and even despair. But despite the fact that most of its characters survive their ordeals (with the exception of the prostitute Mandy and the hotel clerk), even the tempered optimism of *Eyes Wide Shut* comes to a dead end, or at least an impasse, and its end is told in a familiar, conservative way.

The film ends with what may be Kubrick's biggest and at the same time most subtle nod to film history. Bill and Alice talk about what they have learned about the events of the past two days. It is an intimate discussion about dreams, responsibilities, and their lives together. It ends with the now-famous expletive, expressing what Alice believes they need to do right away: "fuck." This final discussion is done in the

traditional technique that filmmakers use to create a dialogue sequence: the over-the-shoulder shot/reverse shot (Fig. EP.2). Kubrick uses this technique very sparingly in his films. Sometimes he parodies it, as in the red bathroom sequence of *The Shining*, where he cuts 180 degrees from one side to the other as Delbert Grady and Jack Torrance talk about "correcting" their children. There are a number of 180-degree cuts in *Eyes Wide Shut*.

The conventional over-the-shoulder shot is created by keeping the camera to one side of an imaginary 180-degree line, cutting from one character to the other, over the shoulder of each. It assumes, in its repetitive return, the point of view of each of the participants. As a formal device, it is a cliché. In its function as a summary of film history, it seems almost logical that Kubrick would end his film with that

Figure EP.2 The classic over-the-shoulder shot that ends *Eyes Wide Shut*.

history's most common formal trope, one that has been in existence even before the coming of sound. "And even I can do it and will do it well," he seems to be saying. "After 11 films of technical and thematic innovation and surprise, I will end with the most comfortable and secure, the most easily assimilated technique that filmmaking affords." Alice and Bill's newly rediscovered domesticity is told in a newly rediscovered old and secure cinematic formula.

Eyes Wide Shut is unafraid of its status as an art film—that is, a subtle, demanding, formally challenging work. That its challenge is being taken up with increasing frequency by filmgoers and filmmakers alike is no surprise. It is slowly and steadily entering the cultural consciousness where all of Kubrick's films have come to reside. In the end, perhaps, we are the subjects of this film. It speaks to and of us. By demanding our attention, *Eyes Wide Shut* rewards us with ways of seeing and understanding our world with its intellectual passion and the eloquence of its cinematic language.

Notes

Introduction

10 "late style": Edward Said, *On Late Style: Music and Literature Against the Grain* (New York: Pantheon Books, 2006), 148.

Chapter 1

13 "All the films I have made": Stanley Kubrick, qtd. in Gene Siskel, "Candidly Kubrick," *Chicago Tribune*, June 21, 1987, reprinted in Gene D. Phillips, ed., *Stanley Kubrick Interviews* (Jackson: University Press of Mississippi, 2001), 179–180.

13 "Kubrick's hankering": Alexander Walker, Sybil Taylor, and Ulrich Ruchti, *Stanley Kubrick, Director: A Visual Analysis* (London: Weidenfeld & Nicolson, 1999), 306.

22 James B. Harris, interview by authors, September 2, 2016.

14 "he'd read it more than": Michael Herr, *Kubrick* (London: Picador), 7. At the same time as Kubrick was enrolled at City College, Sol Liptzin, who had published the first English-language monograph on Schnitzler in 1932, was teaching there and Kubrick subsequently took classes with Lionel Trilling, Mark Van Doren, F. W. Dupee, and Moses Hadas at Columbia University, where he may also have developed his familiarity with the author.

14 *Dreams That Money Can Buy*: Tony Frewin, email to authors, June 25, 2018.

14 "Her influence on": Kent Lambert, "Sobotka, Ruth," in Gene D. Phillips and Rodney Hill, eds., *Encyclopedia of Stanley Kubrick* (New York: Checkmark, 2002), 338, 339. Sobotka's death was a possible suicide.

14 "saw extraordinary parallels between": Christiane Kubrick, qtd. in Sharon Churcher and Peter Sheridan, "Did Kubrick Drive His Second Wife to Suicide and Is That Why He Made This Haunting Film of Sexual Obsession?," *The Mail on Sunday* (London), July 18, 1999. Kubrick biographer John Baxter notes how Kubrick was very attached to Sobotka and her death haunted him. "There was never anything coincidental about Kubrick's work. Here was a book which said there is no true love, just a giddy dance in which we grab someone, whirl them for a time and then move on. What struck Kubrick so much about *Traumnovelle* was that it would allow him to examine his own dark side, and one can speculate that he also saw it as a way to expiate his guilt. The author was from Vienna and was introduced to him by the wife who he thought for the rest of his life was the woman most suited to him. He never forgot Ruth." This may all be biographical speculation and we don't know for certain how the memories of Sobotka stayed with him.

15 "Viennese literature a new status": Stefan Zweig, *The World of Yesterday* (London: Pushkin Press, 2011), 44.
15 "perhaps the most famous": Charles H. Helmetag, "Dream Odysseys: Arthur Schnitzler's *Traumnovelle* and Stanley Kubrick's *Eyes Wide Shut*," *Literature/Film Quarterly* 31 (2003): 283.
29 "His sex life": Stanley Kubrick, qtd. in Joseph Gelmis, *The Film Director as Superstar* (London: Penguin, 1970), 387.
16 "the first example": Vincent LoBrutto, *Stanley Kubrick* (New York: Donald I. Fine, 1997), 74.
17 "an atmosphere of hypocrisy": Ilan Stavans, *The Inveterate Dreamer: Essays & Conversations on Jewish Culture* (Lincoln and London: University of Nebraska Press, 2001), 158.
18 "bourgeois degradation": ibid., 160.
18 "Schnitzler's plays are absolute gems": Kubrick, Transcript of Kubrick Interview by William Kloman, April 4, 1968, SK/12/5/8, The Stanley Kubrick Archive, Archives & Special Collections Centre, University of the Arts, London (hereafter "SKA").
18: "I have gained the impression": Sigmund Freud to Arthur Schnitzler, qtd. in "Schnitzler's Hidden Manuscripts Explored," https://www.cam.ac.uk/news/schnitzler%E2%80%99s-hidden-manuscripts-explored (accessed July 2018).
18 "Freud always interested him": Diane Johnson, interview by Michel Ciment, in his *Kubrick: The Definitive Edition* (New York: Faber and Faber, 2003), December 12, 1998, 293.
18 "I saw a letter": Kubrick, interview by Kloman, April 4, 1968, SK/12/5/8, SKA.
18 "I think I avoided you": Freud, qtd. in Ciment, *Kubrick*, 259.
19 "waited decades before": Ciment, *Kubrick*, 259.
19 "corrupt and decadent": Tim Kreider, "Introducing Sociology," *Film Quarterly* 53, no. 3 (1999): 41–48, also available at http://timkreider.com/introducing-sociology/.
20 "I did very much": Kubrick, qtd. in Walker et al., *Stanley Kubrick, Director*, 14.
20 "rethink version": Filippo Ulivieri, "Waiting for a Miracle: A Survey of Stanley Kubrick's Unrealized Projects," *Cinergie: Il Cinema e le altre Arti* 12 (2017), https://cinergie.unibo.it/article/view/7349/7318#fn11 (accessed August 2018).
21 Siobhán Donovan, " 'Inspired by Schnitzler's *Traumnovelle*': The Intersemiotic Representation of Figural Consciousness in *Eyes Wide Shut*," in Christine Schönfeld, *Processes of Transposition: German Literature and Film* (Amsterdam and New York: Rodopi, 2007), 62.
21 Schnitzler's screenplay for *Traumnovelle*: Jan Harlan, email to authors, July 29, 2018.
22 "there is some evidence that Kubrick": Andreas Conrad, "Schon vor 70 Jahren wäre Schnitzlers „Traumnovelle" fast von G.W. Pabst verfilmt worden," *Der Tagesspiegel*, September 1999. We are grateful to Siobhán Donovan for alerting us to this source and providing a print out of it.
22 "sardonic Freudian account": Thomas Allen Nelson, *Kubrick: Inside a Film Artist's Maze* (Bloomington: Indiana University Press, 2000), 260.
22 "very weak," "it took some time," and "very weak": James B. Harris, qtd. in Ulivieri, "Waiting for a Miracle"; Stanley Kubrick and Calder Willingham, "Burning Secret," October 24, 1956. Kubrick's assistant, Andrew Birkin, later made his own version in 1988.
23 "that was our favorite": James B. Harris, qtd. in ibid.
23 "a young girl": Arthur Schnitzler, *Rhapsody* in his *Viennese Novelettes*, trans. Otto P. Schinnerer (New York: Simon & Schuster, 1931), 207–208. Elsewhere, these final words have been translated as "ardent gaze."
23 "a young and charming girl": Schnitzler, *Rhapsody*, 236–237. Again, this has alternatively been translated as "roguish lust."
23 In a late version: "Eyes Wide Shut: Stanley Kubrick Project," December 20, 1997, SK/17/1/11, SKA.
24 "an enormous masked ball": Christiane Kubrick, qtd. in Peter Bogdanovich, "What They Say About Stanley Kubrick," *New York Times*, July 4, 1999, http://www.nytimes.com/1999/07/04/magazine/what-they-say-about-stanley-kubrick.html (accessed August 2018).
24 *Sick, Sick, Sick*: "Harris, Kubrick Collab on 'Sick, Sick, Sick'," *Daily Variety*, December 23, 1958, 1.

24 "unqualified admiration" and "I have always been interested": Stanley Kubrick, letter to Jules Feiffer, January 2, 1959. Jules Feiffer Papers: 1919–1995, Library of Congress, Manuscript Division, Washington, DC.
25 "entertaining him when": Harris, qtd. in Ulivieri, "Waiting for a Miracle."
25 Feiffer, though, remembers "nothing about my meetings with Stanley, other than that we liked and admired each other, and could agree on nothing." Feiffer, qtd. in ibid.
25 "When we were having problems": Kirk Douglas, *I am Spartacus! Making a Film, Breaking the Blacklist* (New York: Open Road, 2012), 170–171.
25 "I am excited at your interest in": Peter A. Schnitzler to Kubrick, SK/9/4/1, May 27, 1959, SKA.
26 "vision of love": Ciment, *Kubrick*, 259.
26 *Laughter in the Dark*: "Harris, Kubrick File Another Nabokov Tome," *Daily Variety*, June 8, 1959, 3; "Author of 'Lolita' to Also Pen Pic Plot," *Daily Variety*, March 1, 1960, 2.
26 "She had very little money left": Vladimir Nabokov, *Laughter in the Dark: A Novel* (London: Weidenfeld and Nicolson, 1961), 25.
26 "Titles over shots": Kubrick, "*Laughter in the Dark*," Unfinished Projects, SKA. Tony Richardson made a film of the novel in 1969.
26 "I know I would like": Stanley Kubrick, "Director's Notes: Stanley Kubrick Movie-Maker," *The Observer Weekend Review*, December 4, 1960, http://www.archiviokubrick.it/english/words/interviews/1960directorsnotes.html
26 "one of the most": Kubrick, interviewed by Robert Emmett Ginna, "The Artist Speaks for Himself," published in *The Guardian*, July 16, 1999. Our thanks to David Mikics for drawing this to our attention.
27 Kubrick briefly considered a number of other projects in a similar vein: Ulivieri, "Waiting for a Miracle."
27 "as many [women] as leaves on the trees": Uncatalogued "Unfinished Projects" boxes, SKA.
27 "When he first wanted to do it": Tom Cruise, in Roger Ebert, "Cruise Opens Up About Working with Kubrick," July 15, 1999, http://www.rogerebert.com/interviews/cruise-opens-up-about-working-with-kubrick.
27 "Stanley was frightened of making the movie": Nicole Kidman, qtd. in Jenny Cooney Carrillo, "The Eyes Have It," *Time Out* (July 28–August 4, 1999): 18.
28 "We talked very strongly": Harris, qtd. in Ulivieri, "Waiting for a Miracle."
28 "Stanley, if you do this I'll never speak to you again": Christiane Kubrick, qtd. in LoBrutto, *Stanley Kubrick*, 330.
28 "partly behind": Frederic Raphael, *Eyes Wide Open: A Memoir of Stanley Kubrick and Eyes Wide Shut* (London: Orion, 1999), 42.
28 that he did own a copy: "London—miscellaneous," 1963–1964, SK/11/9/77, SKA.
29 "Stanley was using me as a beard": Jay Cocks, qtd. in Simon Houpt, "Surviving Hollywood," *The Globe and Mail*, July 24, 2001, https://www.theglobeandmail.com/arts/surviving-hollywood/article1032427/ (accessed July 2018).
29 "*Rhapsody*": Alison Castle, ed., *The Stanley Kubrick Archives* (Cologne: Taschen, 2005), 482.
31 Christiane Kubrick, qtd. in Nick James, "At Home with the Kubricks," *Sight & Sound* 9 (September 1999): 18.
29 "remembers not caring": Christiane Kubrick, qtd. in Richard Schickel, "All Eyes on Them," *Time*, July 5, 1999, 70.
29 "He obviously thought": Katharina Kubrick, qtd. in Caroline Stanley, "The Most Fascinating Bits from Stanley Kubrick's Daughter's Reddit AMA," November 14, 2012, http://flavorwire.com/468333/25-things-you-didnt-know-about-stanley-kubricks-eyes-wide-shut (accessed February 2018).
29 "he fell in love": Jan Harlan, "'. . . and a dream is never only a dream.' (The long road to *Eyes Wide Shut*)," in Castle, ed., *The Stanley Kubrick Archives*, 512.
29 "highlighted the protagonist's": Peter Krämer, *A Clockwork Orange* (Basingstoke, UK: Palgrave MacMillan, 2011), 79; Kubrick, "Napoleon: A Screenplay," September 29, 1969,

reprinted in Alison Castle, ed., *Stanley Kubrick's Napoleon: The Greatest Movie Never Made* (London: Taschen, 2010).

30 "There's been such a revolution": Kubrick, qtd. in Gelmis, *The Film Director as Superstar*, 391–392.

29 "*Rhapsody*": "Kubrick Drama," *Kine Weekly*, May 8, 1971, in Castle, ed. *Stanley Kubrick Archives*, 482.

30 "write, produce and direct": "Kubrick Sets Traumnovelle," *Los Angeles Herald Examiner*, May 11, 1971, unpaginated clipping on Stanley Kubrick fiche, The Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, Los Angeles.

30 "an adaptation of Arthur": Kubrick, qtd. in John Hofsess, "Mind's Eye: *A Clockwork Orange*," *Take One* 3.5 (1971). Reprinted in Phillips, ed., *Stanley Kubrick Interviews*, 106.

30 big-budget, big-cast porn film: Jack Kroll, "Dreaming with 'Eyes Wide Shut'," *Newsweek*, July 19, 1999, 62–63.

30 "I would love to": Kubrick, qtd. in Bernard Weinraub, "Kubrick Tells What Makes Clockwork Orange Tick," *New York Times*, December 31, 1971.

30 "When he spoke to me about": Michel Ciment, "Entretien avec Stanley Kubrick sur 'A Clockwork Orange'," *Positif*, June 1972, 29; Ciment, *Kubrick: The Definitive Edition* (New York: Faber and Faber, 2001), 269.

30 "the complex layers": Harlan, "'. . . and a dream is never only a dream'," 512.

13 "Schnitzler's novella": ibid.

31 Tony Frewin, interview by authors, April 13, 2017.

31 "a difficult book": Kubrick, qtd. in Ciment, *Kubrick: The Definitive Edition*, 156.

31 "both talked about a great deal": Christiane Kubrick, *Stanley Kubrick: A Life in Pictures* (London: Little, Brown, 2002), 169.

31 "a very personal statement": Anya Kubrick, qtd. in Schickel, "All Eyes on Them," 70.

31 option on *Traumnvolle*: P. D. Knecht to Frank Wells, April 10, 1973, SK/14/3/15, SKA.

31 "Stanley worked on the script": Christiane Kubrick, *Stanley Kubrick*, 169.

32 "It was always New York" and "I met Woody in New York": Harlan, qtd. in Nick Wrigley, "The Right-Hand Man: Jan Harlan on Stanley Kubrick," *Sight & Sound*, February 14, 2014, http://www.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/right-hand-man-jan-harlan-stanley-kubrick (accessed February 2018).

32 "I am curious to know": Kubrick to Burgess, October 15, 1976, Box 83, Folder 1, Anthony Burgess Papers, Harry Ransom Humanities Research Center, University of Texas, Austin (hereafter "HRC").

32 "I have read the book": Burgess to Kubrick, October 20, 1976, Box 83, Folder 1, Anthony Burgess Papers, HRC. See also Andrew Biswell, *The Real Life of Anthony Burgess* (Picador: London, 2005), 138.

33 "Kubrick expressed his admiration": Walker, *Stanley Kubrick*, 305.

33 "A HOTEL IS SEX-ORIENTED": Kubrick, "Copy of annotated novel text," SK/15/1/3, SKA.

33 "*fin-de-siècle* wallpaper": Ioan Allen, "A Movie Odyssey: Three Decades of Conversation with Stanley Kubrick," *The Film Journal*, December 3, 2012, http://www.filmjournal.com/content/movie-odyssey-three-decades-conversation-stanley-kubrick-part-2 (accessed February 2018).

33 Hoffmann: **S**K/15/9/17-31, SKA. Our thanks to Matthew Melia for drawing this to our attention.

33 "was the mystery": Tony Frewin, interview by authors, April 13, 2017.

33 "*Rhapsody* must have": Diane Johnson, interview by Ciment, December 12, 1998, in his *Kubrick: The Definitive Edition*, 293.

33 "Kubrick had apparently shown": Diane Johnson, qtd. in Catriona McAvoy, "Diane Johnson," in Daniel Olson, ed., *Studies in the Horror Film: Stanley Kubrick's The Shining* (Lakewood, CO: Centipede Press, 2015), 548, 550, 553.

33 Diane Johnson, "Stanley Kubrick (1928–1999)," *New York Review of Books*, April 22, 1999.

34 "Neil Simon": Kubrick, "Shining" SK Editing Notes to Jack + Lloyd Book 1," July17, 1979, SK/15/4/1, SKA.
34 "He pitched what": Steve Martin, interview by Charlie Rose, available on YouTube, https://www.youtube.com/watch?v=E4m0AOinkqk (accessed February 2018). However, *Newsday* reported that this visit occurred in the holiday season of 1981–82, Anon. (January 10, 1982). "In Short: Trailer," *Newsday*, B7.
34 "Stanley thought it would be perfect": Herr, *Kubrick*, 8.
34 Have you seen any recent movies": Allen, "A Movie Odyssey."
34 "This is the movie I've always wanted to make": Albert Brooks, qtd. in *Film Reference*, http://www.filmreference.com/Directors-Be-Bu/Brooks-Albert.html (accessed July 2018).
36 He also admired *After Hours*: Tony Frewin, email to authors, July 21, 2018.
36 "Dear Terry": Kubrick to Southern, in Lee Hill, *A Grand Guy: The Art and Life of Terry Southern* (London: Bloomsbury, 2002), 259.
35 "Regarding the fantastic": Terry Southern to Kubrick, July 1, 1983, SK/17/6/7, SKA.
35 "a possible exchange": Terry Southern, "Proposed Scene for Kubrick's *Rhapsody*," in Nile Southern and Josh Alan Friedman, eds., *Now Dig This: The Unspeakable Writings of Terry Southern* (New York: Grove Press, 2001), 86–89.
35 "as a sex comedy": Southern, qtd. in Hill, *A Grand Guy*, 259.
35 "after reading it": Nile Southern, qtd. in *Now Dig This*, 86.
36 "the kind of tomfoolery": Hill, *A Grand Guy*, 259.
36 Gershon Legman and J. P. Stern: Frewin, interview by authors, April 13, 2017.
36 Le Carré's biographer: Adam Sisman, *John le Carré: The Biography* (New York: Bloomsbury, 2015), 497.
36 "thought Cornwell was": John Calley, qtd. in "Stanley Kubrick: A Cinematic Odyssey," *Premiere* (August 1999), 3.
36 "Pursued by dogs": John le Carré, *The Pigeon Tunnel: Stories from My Life* (London: Penguin, 2016), 240–243.
37 "His idea for it in those days": Michael Herr, "Kubrick," *Vanity Fair* (April 2000), https://www.vanityfair.com/hollywood/2010/04/kubrick-199908 (accessed July 2018).
38 "The full, excruciating flowering": Herr, *Kubrick*, 8.
38 *Aryan Papers* and *A.I.*: The Stanley Kubrick Archive houses shelves of volumes on the Holocaust, as well as drafts of both films.
38 *Eric Brighteyes*: Tony Frewin, email to authors, July 21, 2018.
38 "Warner Bros.'s prompting": Jan Harlan, conversation with the authors. This concern doesn't square with the fact that he made *Full Metal Jacket* after other Vietnam War films had already appeared, including *Platoon* the year before. Kubrick's desire for authenticity was also rumored to be an obstacle, but this had not prevented him from recreating wartorn Hue in East London. More likely, as Christiane has said, researching the project so agitated and depressed Kubrick that he could not go on, and the advent of *Schindler's List*, along with Warner Bros.'s caution, gave him the perfect excuse to discontinue.
38 "*A.I.* remained on his mind": Lisa Leone, interview by authors, February 16, 2018.
38 "stood a good chance of being Stanley's next film": Frewin, email to authors, July 21, 2018.
38 "And so": Harlan, "'. . . and a dream is never only a dream'," 512.
39 "It was good that": Christiane Kubrick, qtd. in James, "At Home with the Kubricks."
39 "I think it was": Christiane Kubrick, qtd. in *Stanley Kubrick: A Life in Pictures* (dir. Jan Harlan, 2001).
39 "representation of sex": Celestino Deleyto, "1999, A Closet Odyssey: Sexual Discourses in *Eyes Wide Shut*," *Atlantis* 28, no. 1 (June 2006): 30.
39 "David Mamet": Kubrick, Blue Notebook, "Story Notes AI," located in a box labeled, "FOXTROT STORY TREATMENT 1993," uncatalogued projects, SKA.
39 "He wanted me to": Candia McWilliam, qtd. in *The Last Movie: Stanley Kubrick and Eyes Wide Shut* (dir. Paul Joyce, 1999).

Chapter 2

42 "A great story is": Kubrick, qtd. in Craig McGregor, "Nice Boy from the Bronx?" *New York Times*, January 30, 1972.
42 "I am not a writer": Stanley Kubrick to Anthony Burgess, October 15, 1976, 83/1, Anthony Burgess Papers, HRC.
42 "Stanley is not a good writer": Kirk Douglas, *The Ragman's Son: An Autobiography* (Bath, UK: Chivers, 1988), 395.
42 "I wish I could": Raphael, *Eyes Wide Open*, 116, 179.
42 "for Kubrick the film-maker": Candia McWilliam, "There Was an Atmosphere Nicely Poised Between a Séance and a Chess Game," *The Guardian*, March 12, 1999, https://www.theguardian.com/books/1999/mar/13/books.guardianreview1 (accessed July 2018).
42 "too involved in": Ciment, *Kubrick: The Definitive Edition*, 310.
42 satisfactory to all parties: Michael Benson, *Space Odyssey: Stanley Kubrick, Arthur C. Clarke, and the Making of a Masterpiece* (New York and London: Simon and Schuster, 2018).
42 "an atmosphere nicely poised": McWilliam, "There was an atmosphere."
43 "It was as if I had been rung by a cinematic Kasparov": Raphael, *Eyes Wide Open*, 30.
43 "Perhaps I was not alone in being nervous": ibid., 36.
43 "He did not want an experienced scriptwriter": Sara Maitland, "My Year with Stanley," *The Independent*, March 12, 1999, https://www.independent.co.uk/arts.../arts-my-year-with-stanley-1079966.html (accessed July 2018).
43 "You're a novelist": Raphael, *Eyes Wide Open*, 77.
43 "This is the first time": ibid., 128.
43 "dreams of capturing": ibid., 59.
44 "was not merely": ibid., 28.
44 "does not want": ibid., 115.
44 "Inspired by": Peter Krämer, "Stanley Kubrick: Known and Unknown," *Historical Journal of Film, Radio and Television* 37, no. 3 (2017): 392n22.
44 "very dated": Raphael, *Eyes Wide Open*, 22.
44 "marriage, husbands and wives": ibid., 25.
44 "there should be": ibid., 33.
45 "She's been having sex": ibid., 35.
45 "Arthur's beats": ibid., 105.
45 "We each have a certain": ibid., 61.
45 "Keep it as short as Schnitzler": "Raphael First Draft" SK/17/1/1, SKA.
45 "I have—God knows!" Raphael to Kubrick, January 24, 1995, SK/17/1/3, SKA. For an illuminating perspective on this screenwriting process, see also Lucy Scholes and Richard Martin, "Archived Desires: *Eyes Wide Shut*," in Tatjna Ljujić, Peter Krämer, and Richard Daniels, eds., *Stanley Kubrick: New Perspectives* (London: Black Dog, 2015), 343–356.
46 "What does Kubrick want": Raphael, *Eyes Wide Open*, 25.
46 Raphael's original ideas: ibid., 68–70.
46 "a very Kubrickish moment of accurate irreverence": ibid., 74–75.
46 "the people in the Kubrick camp": ibid., 92.
46 "My father was a distinguished": "Raphael First Draft," 1995, SK/17/1/1, SKA.
45 "Keep it simple": Raphael, *Eyes Wide Open*, 35.
46 "He had to be called": ibid., 67.
47 "Woman Unknown": SK/17/1/1, SKA.
47 "You and me": Raphael, *Eyes Wide Open*, 58.
47 "undoubtedly of his own composition": ibid., 133, 158.
47 "Take a look at": Ciment, *Kubrick: The Definitive Edition*, 259.
47 "a cover name for a fifth-rate defector from Moscow": John le Carré, *Tinker Tailor Soldier Spy* ([1974] London: Sceptre, 2001), 115–116.

47 "a close friend who appears in the film": Basil Cooper, Letter to *The Guardian*, September 19, 1999, https://www.theguardian.com/news/1999/sep/19/letters.letters7 (accessed July 2018).
47 "Fridolin opened": Schnitzler, *Rhapsody*, 256.
47 "With wide-open eyes": Arthur Schnitzler, "The Widower," in his *Night Games and Other Stories and Novellas*, trans. Margret Schaefer (Chicago: Ivan R. Dee, 2002), 182.
48 "But while not addressing": Stavans, *The Inveterate Dreamer*, 161.
48 "a slightly Jewish twang." Schnitzler, *Rhapsody*, 227.
48 "Track Arthur": Raphael, *Eyes Wide Open*, 88.
48 "long, long talks": ibid., 57.
49 "Raphael First Draft," SK/17/1/1, SKA.
49 "had not discussed": Raphael, *Eyes Wide Open*, 68.
49 "One thing, I": ibid., 87.
49 "was firmly opposed to this": Raphael, *Eyes Wide Open*, 57.
49 memories of anti-Semitism: "'I Don't Wanna Be the Party Jew': Ein Interview mit Christiane Kubrick," *Tachles*, May 4, 2007, http://www.simifilm.ch/kubrick (accessed February 2018) [translated from German].
49 "would keep the theme": Raphael, *Eyes Wide Open*, 57.
49 "One might argue": Stavans, *The Inveterate Dreamer*, 161.
50 "A[dolf] H[itler] had been 'right about almost everything'": Raphael, *Eyes Wide Open*, 149.
50 "Think that was about the Holocaust": ibid., 105.
50 "My glib suspicion is that": ibid., 148.
50 "Rich, Jewish businessman about 50": Leon Vitali to Mario Maldesi, April 26, 1999, Marketing & Storage, Box 11, SK/17/5/14, SKA.
50 "in unaffectionate memory": Raphael, *Eyes Wide Open*, 116.
50 Evarts Ziegler: Kubrick to Eugene Burdick and Harvey Wheeler, January 19, 1962, SK/11/1/13, SKA.
50 photocopied page from Shirer: "Clockwork Orange—Detroit Mar-Apr 1972," SK/13/8/3/22, SKA.
51 "old money": "Raphael First Draft," 1995, SK/17/1/1, SKA.
50 "we had to supply flesh and blood": Raphael, qtd. in Ciment, *Kubrick: The Definitive Edition*, 269.
51 "The Robber Baron": "Raphael First Draft," 1995, SK/17/1//1, SKA.
51 Victor: "Raphael—1996 Draft," January–February 1996, SK/17/1/7, SKA.
51 "the demanding, protective, castrating father": Raphael, *Eyes Wide Open*, 161.
51 "*married* sex . . . You know": ibid., 42.
52 "Our subject is desire": ibid., 59
52 "more . . . sexy and . . . contemporary maybe.": ibid., 120.
52 "never began to inquire": ibid., 106.
52 "Too much sex talk": Kubrick, "Traumnovelle—F. Raphael Draft—William Morris," 1995, SK/17/1/2, SKA.
52 "I don't like the imagery": "Raphael—1996 Draft," SK/17/1/7, SKA.
52 "If you men only knew . . . about what you imag[ine]": "Raphael Second Draft," April 24, 1995, SK/17/1/5, SKA.
52 Fax of pages on June 27, 1995, SK/17/1/6, SKA.
52 If you only knew. If you only knew!": "Raphael—1996 Draft," January 26, 1996, SK/17/1/7, SKA.
52 "If you men only knew": "Script 1996," August 20, 1996, SK/17/1/8, SKA.
52 "We're going to": Raphael, *Eyes Wide Open*, 97.
54 "He is alone and then": "Raphael First Draft," 1995, SK/17/1/1, SKA.
54 "what if the": Raphael to Kubrick, January 31, 1995, SK/17/1/4, SKA.
55 "ecclesiastical air": "Traumnovelle Working Copy—Raphael," January 24, 1995, SK/17/1/3, SKA.
55 "the orgy takes the form": Raphael, *Eyes Wide Open*, 142.

56 "sixteen-foot Christmas tree": "Raphael—1996 Draft," January–February 1996, SK/17/1/7, SKA.
56 "Mizzi": Schnitzler, *Rhapsody*, 223, 224.
56 "diverge from Arthur's": Raphael, *Eyes Wide Open*, 103, 102.
56 "Obviously, for a doctor": Les Tomkins, qtd. in Ciment, *Kubrick: The Definitive Edition*, 274.
56 "a mask worn at masquerades": "Eyes Wide Shut: Stanley Kubrick Project," December 20, 1997, SK/17/1/11, SKA.
57 "a student who makes money": Tomkins, qtd. in Ciment, *Kubrick: The Definitive Edition*, 274.
57 "I think Stanley" Raphael, qtd. in ibid., 270.
57 "Well . . . I first saw": "Incomplete Script," October 30, 1996, SK/17/1/9, SKA.
58 "intensely sexual and sadistic": Peter Loewenberg, "Freud, Schnitzler, and *Eyes Wide Shut*," in Geoffrey Cocks, James Diedrick, and Glenn Perusek, eds, *Depth of Field: Stanley Kubrick, Film, and the Uses of History* (Madison and London: University of Wisconsin Press, 2006), 266.
58 "Blood flowed down you in streams": Schnitzler, *Rhapsody*, 263–265.
59 "Watch the pace": Raphael, *Eyes Wide Open*, 101.
59 "Clearly there had": Raphael, qtd. in Ciment, *Kubrick: The Definitive Edition*, 270.
59 "One day he handed": Maitland, "My Year with Stanley."
60 "wash and a rinse": Herr, *Kubrick*, 17–19.
60 "She's expecting us": "Eyes Wide Shut: Stanley Kubrick Project," December 20, 1997, SK/17/1/11, SKA.
60 "I managed to convince": Raphael, qtd. in Ciment, *Kubrick: The Definitive Edition*, 270.
61 "The reality of a single night": "Raphael First Draft," 1995, SK/17/1//1, SKA.
62 Online script: "Eyes Wide Shut: A Screenplay by Stanley Kubrick & Frederic Raphael," http://www.visual-memory.co.uk/amk/doc/0085.html (accessed July 2018).
61 "Stanley was so proud": Dominic Harlan, interview by authors, February 12, 2018.
61 "tough-looking concierge": Schnitzler, *Rhapsody*, 267.
61 "If my appearance here": ibid., 249.
62 "quite slavishly": Frederic Raphael, Fax to Kubrick, June 27, 1995, SK/17/1/6, SKA.
62 "In six days": Raphael, *Eyes Wide Open*, 164.
62 "OK guys": qtd. in Nathan Abrams, *Stanley Kubrick: New York Jewish Intellectual* (New Brunswick, NJ, and London: Rutgers University Press, 2018), 129.

Chapter 3

64 "Was a prior": Arthur Wisely, *Arthur Schnitzler and Twentieth-Century Criticism* (Rochester, NY: Camden House, 2004), 166–167.
64 "He sent Jan Harlan": Jan Harlan, interview by authors, March 10, 2017.
64 "I know what": Kubrick's personal copy of Schnitzler's *Viennese Novelettes*, 72, 124, 204, 242, 252, SKA.
65 "He believes that he": Kubrick's personal copy of Reinhard Urbach, *Arthur Schnitzler*, trans. David Daviau (New York: Ungar, 1973), 22, SKA.
65 "Once he embarks": Kubrick's personal copy of Martin Swales, *Schnitzler: A Critical Study* (Oxford: Oxford University Press, 1971), 138, 139, 142. SKA.
66 Kubrick's personal copy of Peter Brookesmith, ed., *Cult and Occult* (London: Orbis Publishing Limited, 1985). SKA.
66 "the God concept": Stanley Kubrick, qtd. in Eric Nordern, "*Playboy* Interview: Stanley Kubrick," *Playboy* (September 1968), reprinted in Phillips, ed., *Stanley Kubrick Interviews*, 49.
66 Kubrick's personal copy of Karen Horney, *The Neurotic Personality of our Time* ([1937] London: Routledge & Kegan Paul, 1977), 96–99, 210–211. SKA.
66 Kubrick consulted various experts: Tony Frewin, interview by authors, April 13, 2017; Tony Frewin, email to authors, June 20, 2018.

67 "gave us a lot of information about the sexual mores": Tony Frewin, email to authors, June 20, 2018.
67 "What I would love": Terry Semel, qtd. in "*Eyes Wide Shut*: Sex, Masks & Betrayal—Stanley Kubrick's Final Masterpiece," *Indie Film Hustle* (November 10, 2016), https://indiefilmhustle.com/eyes-wide-shut-stanley-kubrick/ (accessed nebruary 2018).
67 Alec Baldwin and Kim Basinger: Vincent LoBrutto, telephone interview by authors, September 5, 2017.
67 "He didn't need anything": Kubrick, qtd. in Emilio D'Alessandro and Filippo Ulivieri, *Stanley Kubrick and Me: Thirty Years at His Side* (New York: Arcade Publishing, 2016), 294.
67 "Cruise and Kidman": Anita M. Busch, "Kubrick, Kidman, Cruise Open 'Shut' Deal," *Variety* (December 17, 1995).
67 "We knew from the beginning the level of commitment needed": Cruise, qtd. in Cathy Booth, "Three of a Kind," *Time* (July 12, 1999), 58.
67 "[Stanley] was a friend": Sydney Pollack, interview, VPRO Cinema, 1999, https://www.facebook.com/willem.hopman.3/videos/1666165026741268/?t=26 (accessed August 2018), courtesy of Willem Hopman.
68 "faxing each other back and forth" and "I didn't read the script": Cruise, qtd. in Booth, "Three of a Kind," 58.
68 "As an actor": Nicole Kidman, qtd. in Jenny Cooney Carillo, "The Eyes Have It," *Time Out* (July 28–August 4, 1999), 18.
68 Denise Charmian, interview by authors, September 30, 2017.
68 R. Kurt Osenlund, "Stanley Kubrick's Apprentice Did Gay Film Research, Auditioned Dozens Before Casting Alan Cumming in *Eyes Wide Shut*," *Out*, May 18, 2018, https://www.out.com/out-exclusives/2018/5/18/stanley-kubricks-apprentice-did-gay-film-research-auditioned-dozens-casting-alan-cumming-eyes-wide-shut (accessed July 2018).
68 Casting of other characters: SK/17/6/7 and SK/1/2/3/8/1, SKA.
69 "Originally, I was just an extra": Julienne Davis, "Naked with Eyes Wide Open," *London Evening Standard*, August 23, 1999, https://www.standard.co.uk.
69 "he was busy directing his": Suzie Mackenzie, "Someone to Lean On," *The Guardian*, September 2, 2000, https://www.theguardian.com/film/2000/sep/02/features.weekend (accessed August 2018).
69 By January 1997: Army Archerd, "'A.I.' will be next Kubrick vehicle," *Variety*, January 14, 1997.
70 Background on the casting of the orgy scene: Yolande Snaith, interview by authors, September 4, 2017; Abigail Good, interview by authors, August 28, 2017; Brian Cook, interview by authors, March 17, 2017.
70 Helmut Newton, see SK/17/2/3/3 and SK/17/2/22, Folder 3, SKA.
70 "Kubrick was looking for a Helmut Newton look": Lisa Leone, interview by authors, February 16, 2018.
70 "the best bodies in England": Abigail Good, interview by authors, August 28, 2017.
70 "It was a silicone-free zone": Davis, "Naked with Eyes Wide Open."
70 images of women: Yolande Snaith, interview by authors, September 4, 2017.
70 "He just wanted Barbie dolls": ibid.
70 "we finished up with a load of": Brian Cook, interview by authors, March 17, 2017.
70 "the rehearsals were spent": Yolande Snaith, interview by authors, September 4, 2017.
71 "Groups of men waiting": Masked Ball Sketches, SK/17/2/20, SKA.
72 Costumes: SK/17/4/2/6, SKA.
72 information on costumes and masks: Marit Allen, interview by Ciment, in his *Kubrick: The Definitive Edition*, 277–279.
73 masks: Masked Ball Costumes—Correspondence, SK/17/2/2/5 and Photographs and Negatives Tests—Masks, SK/17/2/2/14, SKA.
73 "I need someone to take photographs": Kubrick, qtd. in D'Alessandro, *Stanley Kubrick and Me*, 310–311.

74 precise measurements of Cruise's face: Marit Allen to Kart Ruga, September 17, 1997, SK/17/2/2/6, SKA. Allen requested that three identical masks were "made to the proportions of Tom's face," using his precise facial measurements. This disproves the conspiracists' notion that Bill's mask was modeled on the face of *Barry Lyndon*'s Ryan O'Neal.
74 Costume store, bathrobe, Kidman and Domino's costumes: Marit Allen, interview by Ciment, in his *Kubrick: The Definitive Edition*, 277–278.
74 "Kubrick had asked her": Annie Leibovitz,qtd. in *The Daily Telegraph*, October 27, 2018.
76 "The original idea": Brian Cook, interview by authors, March 17, 2017.
77 Locations and other quotes: Lisa Leone, interview by authors, February 16, 2018.
77 "everything was visual": Leone, interview by authors, February 16, 2018.
77 "some of the worst streets": Cook, interview by authors, March 17, 2017.
77 Locations boxes: SK/17/2/3, SKA.
78 "It was difficult": Brian Cook, interview by authors, March 17, 2017.
78 "Stanley was familiar": ibid.
78 "it soon became": Les Tomkins, interview by Ciment, in his *Kubrick: The Definitive Edition*, 273–274.
78 "He felt he could": ibid.
79 "We had a lot": ibid.
79 "Stanley would tell": Larry Smith, qtd. in Stephen Pizzello, "A Sword in the Bed," *American Cinematographer* (October 1999), https://theasc.com/magazine/oct99/sword/index.htm (accessed August 2018).
80 "lavishness of the art": Les Tomkins, interview by Ciment in his *Kubrick: The Definitive Edition*, 273–274.
80 "I have to ask myself why": Julian Senior, interview by authors, July 18, 2018.
80 "go to the Stable Block": Kubrick, qtd. in D'Alessandro, *Stanley Kubrick and Me*, 295.
80 "Stanley had bought": Lisa Leone, interview by authors, February 16, 2018.
80 "Kubrick did his characteristic research": see SK/17/10/15/4 and SK/17/2/22, SKA.
81 "For Stanley, there was a": Lisa Leone, interview by authors, February 16, 2018.
81 "Kubrick throughout his life": MGM press release, c. 1956, SK/1/2/2/3, SKA.
82 "Shot without a permit": David Vaughan, "Kubrick's Verite on 42nd Street," *New York Times*, June 27, 2004, 11.
82 "In movies you": Jack Nicholson, qtd. in *Stanley Kubrick: A Life in Pictures.*
82 "as Peucker suggests": Brigitte Peucker, "Kubrick and Kafka: The Corporeal Uncanny," *Modernism/Modernity* 8, no. 4 (November 2001): 663–674.
82 "There is a very wide gulf": Kubrick, qtd. in Penelope Huston, "Kubrick Country," *Saturday Review*, December 25, 1971, reprinted in Phillips, ed., *Stanley Kubrick Interviews*, 110.
82 "real is good": Stanley Kubrick, qtd. in Mathew Modine, *Full Metal Jacket Diary* (New York: Rugged Land, 2005), no pagination.
83 "When we arrived at the house": Larry Smith, qtd. in Pizzello, "A Sword in the Bed."
83 Lighting: Larry Smith, interview by authors, September 13, 2017.
83 "the blue": Smith, qtd. in Pizzello, "A Sword in the Bed."
84 Fangorn's dream: Concept Artwork (Storyboards)—Alice's Dream, SK/17/2/10, SKA; Chris Baker, email to authors, August 14, 2017.
84 Wren Street: Sarah Wren, September 12, 1996, SK/17/2/15, SKA. It might also be a nod to the "Shreyvogelgasse" in the original novella.

Chapter 4

85 Paul Thomas Anderson, qtd. in Matthew Jacobs, "13 Facts You May Not Know About Stanley Kubrick's *Eyes Wide Shut*," *Huffington Post*, August 7, 2014, https://www.huffingtonpost.com/2014/07/18/facts-about-eyes-wide-shut_n_5598973.html (accessed August 2018).
85 "Our crews were always pared down": Tony Frewin, interview by authors, April 13, 2017.

85 "There weren't a lot of people on the set": Leelee Sobieski, qtd. in *US* (July 1999).
85 "It was reported": Josh Young, "An Eye-Opener for Everyone Concerned," *Sunday Telegraph*, July 11, 1999.
85 Planned vs. actual shoot: Breakdown Sheets—Scenes 2–45, nd, SK/17/3/3, SKA.
85 Marit Allen to Sarah Winstone, February 6, 1997; Marit Allen to Elaine Sullivan, August 6, 1996, SK/17/2/2/6, SKA.
86 "Stanley didn't work under a gun": Nicole Kidman, qtd. in Cathy Booth, "Three of a Kind," 60.
86 "Stanley had figured out a way": Sydney Pollack, qtd. in Richard Schickel, "All Eyes on Them," *Time* July 12, 1999, 56.
86 "always methodical": Peter Cavaciuti, interview by authors, July 25, 2017.
86 "He emphasised that we must": Jan Harlan, qtd. in Young, "An Eye-Opener for Everyone Concerned."
86 "once the sets": Larry Smith, qtd. in Pizzello, "A Sword in the Bed."
87 "worked on lighting tests": Lisa Leone, interview by authors, September 13, 2017.
87 "We went around together every night at 1 am": Leon Vitali, qtd. in *Filmworker* (dir. Tony Zierra, 2017).
87 "We never shot days": Todd Field, email to authors, February 4, 2017.
88 "He didn't know it himself": Leon Vitali, qtd. in Gregory Wakeman, "Why Steven Spielberg Had No Chance of Capturing Stanley Kubrick's Vision for 'A.I'," *Metro*, May 22, 2018, https://www.metro.us/entertainment/movies/why-steven-spielberg-had-no-chance-replicating-stanley-kubricks-vision-for-ai (accessed August 2018).
88 "Stanley created an environment": Tom Cruise, qtd. in "The Eyes Have It," 19.
88 "He'd kick everybody off the set": Leon Vitali, qtd. in Robert Sellers, *Hollywood Hellraisers: The Wild Lives and Fast Times of Marlon Brando, Dennis Hopper, Warren Beatty and Jack Nicholson* (New York: Skyhorse Publishing, 2017), 32.
88 "a logistical problem": Larry Smith, qtd. in Pizzello, "A Sword in the Bed."
89 "Stanley was not that specific": Nicole Kidman, qtd. in "The Eyes Have It," 19.
89 "Stanley was always waiting": Nicole Kidman, qtd. in Young, "An Eye-Opener."
89 "was like rehearsing for a play": Vinessa Shaw, qtd. in ibid.
89 "an unusual amount of time getting to know Tom and Nicole": David Thomson, *Nicole Kidman* (London: Bloomsbury, 2006), 107.
89 "Knew us and our relationship as no one else does": Nicole Kidman, qtd. in "Cruse and Kidman: Our Friend Stanley," *Newsweek*, March 21, 1999, https://www.newsweek.com/cruise-and-kidman-our-friend-stanley-163396 (accessed August 2018).
89 "Nicole says he gets to know her better than even her parents:" Thomson, *Nicole Kidman*, 107.
89 "We've got to earn": Tom Cruise, qtd. in *The Last Movie*.
89 "Cruise explains": Tom Cruise, qtd. in *Stanley Kubrick: A Life in Pictures*.
89 "Bill Harford gives" and "This type of character": Michel Chion, *Eyes Wide Shut* (London: BFI, 2002), 27.
89 Tom Cruise: Amy Nicholson, *Anatomy of an Actor: Tom Cruise* (New York and London: Phaidon Press, 2014), 100.
90 "At certain times, he was very controlling": Thomson, *Nicole Kidman*, 102
90 "Stanley wasn't interested in realism": Todd Field, email to authors, February 4, 2017.
90 "her own clothes": Nancy Thomson to Andrea Doven, October 30, 1996, SK/17/2/2/6; Correspondence and Invoices, SK/17/2/2/6, SKA.
90 "By the end": Tom Cruise, qtd. in Booth, "Three of a Kind," 59.
90 "banished from the set": Thomson, *Nicole Kidman*, 109.
91 "There were even rumors": Natasha Walter, "Are Tom and Nicole's Eyes Wide Shut?," *The Independent*, April 25, 1999; "Nicole Kidman Admits She Had to Be 'Coaxed' into Sex Scenes with Tom Cruise for Kubrick Film Eyes Wide Shut," *Daily Mail*, October 24, 2012.
91 "The Shoot Begins": much of this has been culled from the Breakdown Sheets—Scenes 2–45, SK/17/3/3 and Progress Reports, SK/17/3/2, SKA.

91 Lisa Leone, interview by authors, February 16, 2018.
91 D'Alessandro, *Stanley Kubrick and Me*, 299.
91 Stacey Ness/"Kelly Curran": Breakdown Sheets—Scenes 2–45, SK/17/3/3, SKA; *Daily News (New York)*, November 10, 1996; Marit Allen, "Costume Requirements," February 27, 1997, SK/17/2/2/7; Progress Reports, November 7, 1996, SK/17/3/2, SKA.
91 "asked a lot of questions": Cook, interview by authors, March 17, 2017.
91 "We had to send her home": ibid.
91 "Filming abandoned at Knebworth": Daily Progress Reports, SK/17/3/2, November 18, 1996, SKA.
91 "We were supposed to shoot a scene": D'Alessandro, *Stanley Kubrick and Me*, 304.
92 "When Kubrick stopped": Harvey Keitel, qtd. in Simon Mayo and Mark Kermode, *The Movie Doctors* (Edinburgh: Canongate, 2015), 261. There is a salacious story—having to do with masturbation—about why Keitel left the production, part of a slew of absurd stories carried by the British tabloids during the film's production. Given that the rumor involved an incident in which Keitel allegedly overexerted himself during the shooting of a sex scene with Nicole Kidman (which in reality was never scripted, let alone shot), it had no basis in truth and perhaps was merely deployed or made up as a cover to distract from the real reasons. Nevertheless, it was so persistent that Keitel had to publicly deny it as "Nonsense, utter nonsense." Keitel, qtd. in ibid.
92 "seemed okay": Brian Cook, interview by authors, March 17, 2017.
92 "It was like Groundhog Day": Vicky Lee, interview by authors, June 12, 2018.
92 "the most nervous two days of her life": Vicky Lee, qtd. in "Victoria Eisermann: Biography," https://www.imdb.com/name/nm1256059/bio?ref_=nm_ov_bio_sm (accessed August 2018).
92 "being as scared as I've ever been": Vicky Lee, qtd. in "Victoria Eisermann: From Model to K-9 Angel," March 4, 2015, http://www.aahorsham.co.uk/content/eisermann (accessed August 2018).
92 "Harvey's wife": Larry Smith, interview by authors, September 13, 2017.
92 "What an insult": Harvey Keitel, qtd. in Mayo and Kermode, *The Movie Doctors*, 261.
92 Pollack: D'Alessandro, *Stanley Kubrick and Me*, 304.
92 "They didn't think that I worked": Vicky Lee, qtd. in "Victoria Eisermann."
93 "His favourite line": Nicole Kidman, qtd. in Carillo, "The Eyes Have It," 20.
93 "The following day": D'Alessandro, *Stanley Kubrick and Me*, 304.
93 "everyone was smuggled": Florian Windorfer, qtd. in Nicholas Glass, "How I Tracked Down Stanley Kubrick," *The Guardian*, July 3, 1998, https://www.theguardian.com/film/1998/jul/03/features (accessed August 2018).
93 "a nightclub for transvestites": Tomkins, qtd. in Ciment, *Kubrick: The Definitive Edition*, 273.
94 "to be provided by": Smith, qtd. in Pizzello, "A Sword in the Bed."
94 "Really Good": Casting, SK/1/2/3/8/1, SKA.
94 "there was no one around": Fay Masterson, qtd. in "The Kubrick Series Uncut: FAY MASTERSON," *Blog Talk Radio*, May 19, 2012, www.blogtalkradio.com/moviegeeksunited/.../the-kubrick-series-uncut-fay-masterson.
97 *The Mirror*, a British tabloid, reported that when Kubrick asked Leelee Sobieski to talk dirty into Bill's ear, even the broad-minded Cruise was shocked at what she improvised. Alun Palmer, "Cruise Was Shocked," *The Mirror*, April 26, 2002.
96 These various ailments were all recorded in the Progress Reports, SK/17/3/2, SKA.
96 "the best month": D'Alessandro, *Stanley Kubrick and Me*, 303.
96 "watched the intimate": Christiane Kubrick, qtd. in *The Last Movie*.
97 "completely rewrote the scene": Julienne Davis, qtd. in "The Kubrick Series Uncut: JULIENNE DAVIS," *Blog Talk Radio*, May 16, 2012, www.blogtalkradio.com/moviegeeksunited/.../the-kubrick-series-uncut-julienne-davis.

97 "I was brought in": "Junkie Doc Works on Tom's Film," *News of the World*, November 24, 1996, 40, SK/17/6/7, SKA.
97 "abortive": Continuity Reports [Unbound] 05/06–19/10/1997, SK/17/3/5/1, SKA.
98 "The large oak panels": Les Tomkins, interview by Ciment July 1999, in Ciment, *Kubrick*, 273.
98 "We spent hours": Sydney Pollack, interview, VPRO Cinema, 1999.
99 "That was just Stanley and I alone": Nicole Kidman, qtd. in "The Eyes Have It," 20.
100 "We got a lot of real estate": Lisa Leone, interview by authors, February 16, 2018.
100 "It was very secret" and "went for more traditional": Peter Cavaciuti, interview by authors, July 25, 2017.
101 "Word got round": Katharina Kubrick, written comments to authors, January 25–26, 2017.
101 "Stanley watched it from the car": Christiane Kubrick, qtd. in James, "At Home with the Kubricks," 12–18.
101 "That scene was": Katharina Kubrick, alt.movies.kubrick, April 9, 2000.
101 "We . . . shot twice": Les Tomkins, interview by Ciment, July 1999, in Ciment, *Kubrick: The Definitive Edition*, 273.
102 "New York cabs": Glass, "How I Tracked Down Stanley Kubrick."
102 "occasionally created an": Smith, in Pizzello, "A Sword in the Bed."
102 "I think the orgy": Frederic Raphael, qtd. in Ciment, *Kubrick: The Definitive Edition*, 270.
102 "Embarrassed because I was": Leon Vitali, qtd. in *Filmworker*.
102 "Vitali says": Leon Vitali, qtd. in *Filmworker*.
103 "the sort of thing": Yolande Snaith, interview by authors, September 4, 2017.
103 D'Alessandro, *Stanley Kubrick and Me*, 313.
103 "He was getting tireder and tireder and tireder": Leon Vitali, qtd. in *Filmworker*.
104 "Wearing her choker": Marit Allen in Ciment, *Kubrick: The Definitive Edition*, July 14, 1999, 279.
104 "a difficult girl": Abigail Good, interview by authors, August 28, 2017; Abigail Good, qtd. in "Film: Body of Evidence," *The Independent*, August 26, 1999, www.independent.co.uk/arts-entertainment/film-body-of-evidence-1115584.html (accessed August 2018).
104 "Davis, on the other hand": "The Kubrick Series Uncut: JULIENNE DAVIS," *Blog Talk Radio*.
105 Cate Blanchett: ADR Dubbing, May 14, 1999, SK/17/4/1/1, SKA.
105 "For the cinema audience": Chion, *Eyes Wide Shut*, 8.
105 "because they had different pubic hair": Nick James, qtd. in "Film: Body of Evidence."
105 "Are we meant to know it's not the same girl?": Good, qtd. in ibid.
105 "if we watch the film again at home": Chion, *Eyes Wide Shut*, 8–9.
105 Roller skates: Peter Cavaciuti, interview by authors, July 25, 2017.
106 Cruise's sweatiness: Abigail Good, interview by authors, August 28, 2017.
106 "choreographed to an unbelievable extent": Glass, "How I Tracked Down Stanley Kubrick."
106 Cruise banned from the scenes in which Kidman did not appear and vice versa: Meredith Danko, "20 Eye-Opening Facts About 'Eyes Wide Shut'," *Mental Floss*, September 6, 2015, http://mentalfloss.com/article/60365/20-eye-opening-facts-about-eyes-wide-shut (accessed August 2018).
106 "he is said to have forbidden": Amy Nicholson, "Eyes Wide Shut at 15: Inside the Epic, Secretive Film Shoot that Pushed Tom Cruise and Nicole Kidman to Their Limits," *Vanity Fair*, July 17, 2014, https://www.vanityfair.com/hollywood/2014/07/eyes-wide-shut-tom-cruise-nicole-kidman (accessed August 2018).
107 "She was introduced": Gary Goba, qtd. in Thomson, *Nicole Kidman*, 112.
107 "the widely rumored": Martin Coulter, "Nicole Kidman Explicit Scene Secrets REVEALED: Director Spent SIX DAYS on 30-Second Scene," *Daily Star*, July 29, 2018, https://www.dailystar.co.uk/news/world-news/719398/Stanley-Kubrick-Nicole-Kidman-Tom-Cruise-sex-scene-Eyes-Wide-Shut-secrets-Guinness-Book.
107 "According to *Vanity Fair*": https://www.vanityfair.com/hollywood/2014/07/eyes-wide-shut-tom-cruise-nicole-kidman.

107 "Orgy Take II" is gathered from interviews and correspondence with Yolande Snaith, Abigail Good, Vanessa Fenton, and Tony DeSergio.
107 "Stanley had left this scene until last": D'Alessandro, *Stanley Kubrick and Me*, 316.
107 "an amazing dusky ballroom": Abigail Good, interview by authors, August 28, 2017.
108 "photocopies of sexually explicit lithographs": these are in the authors' possession. We are grateful to Yolande Snaith for copying them and to Tony Frewin for identifying them.
108 "We rehearsed for so long": interview by authors, August 28, 2017.
109 "They did hire more talent": Good, email to authors, September 5, 2017.
109 "Snaith guesses": Yolande Snaith, interview by authors, September 4, 2017.
109 "Fenton recalls": Vanessa Fenton, interview by authors, September 13, 2017.
109 "DeSergio confirms": Tony DeSergio, communication to authors, September 15, 2017.
109 "unify the two locations": Les Tomkins, qtd. in Ciment, *Kubrick: The Definitive Edition*, 273.
109 "Stanley was completely respectful": Vanessa Fenton, interview by authors, September 13, 2017.
109 "Good feels that": Abigail Good, interview by authors, August 28, 2017.
109 "Kubrick did not feel so comfortable": Brian Cook, interview by authors, March 17, 2017.
109 Daily Progress Reports, SK/17/3/2. *The Guardian* newspaper reported that "After an enormous number of takes, two male actors earnt the nicknames 'Thrust One' and 'Thrust Two' " (Glass, "How I Tracked Down Stanley Kubrick").
110 "Naturally, I'd have": Larry Smith, qtd. in Pizzello, "A Sword in the Bed."
111 "Kubrick decided to reshoot": Tomkins, qtd. in Ciment, *Kubrick: The Definitive Edition*, 273.
111 "the greatest filmmaker in the world. . . ": Letter SK to Bergman, February 9, 1960.
111 "He would be holding": Peter Cavaciuti, interview by authors, July 25, 2017.
111 "that last week was totally": Leon Vitali, qtd. in *Filmworker*.
111 "On our last trips back": D'Alessandro, *Stanley Kubrick and Me*, 322.
111 "I thought he was awfully tired": Christiane Kubrick, qtd. in Bogdanovich, "What They Say About Stanley Kubrick."
112 "internal physical change": Jan Harlan, qtd. in Chion, *Eyes Wide Shut*, 34
112 "Knowing how Stanley": James B. Harris, qtd. in Bogdanovich, "What They Say About Stanley Kubrick."

Chapter 5

113 "mayhem": Leon Vitali, qtd. in *Filmworker*.
113 "cutting notes": "SK's Cutting Notes," 2 September 1998–13 February 1999, SK/17/4/7, SKA.
113 "editing is unique to film": Kubrick, qtd. in Tim Cahill, "The *Rolling Stone* Interview: Stanley Kubrick in 1987," https://www.rollingstone.com/movies/movie-news/the-rolling-stone-interview-stanley-kubrick-in-1987-90904/ (accessed August 2018).
113 "Masked Ball" and "gobbledegook": "SK's Cutting Notes," SK/17/4/7, SKA.
114 "the Avid Room": Editor's Diaries, SK/17/3/21, SKA.
114 Details of the New York screening: James Howard, *The Stanley Kubrick Companion* (London: Batsford, 1999), 180.
114 "the part that blew us": Terry Semel, qtd. in Bernard Weinraub, "All Eyes for a Peek at Kubrick's Final Film," *New York Times*, March 10, 1999, https://archive.nytimes.com/www.nytimes.com/library/film/031099kubrick-film.html (accessed August 2018).
114 "we were in shock": Kidman, qtd. in Booth, "Three of a Kind," 58.
114 "Stanley was so excited": Cruise, qtd. in ibid.
114 "so excited": John Calley, qtd. in Weinraub, "All Eyes for a Peek at Kubrick's Final Film."
114"we were all on cloud nine": Terry Semel, qtd. in Dan Cox, "'Eyes' Sheds Tear," *Variety*, March 7, 1999, https://variety.com/1999/film/news/eyes-sheds-tear-1117492027/ (accessed August 2018).
114 "[Stanley] definitely went to sleep": Terry Semel, qtd. in Weinraub, "All Eyes for a Peek at Kubrick's Final Film."

114 "He said, 'Get me' ": Julian Senior, qtd. in "He Finished with His Life Less than a Week After He Finished with His Movie," *The Guardian*, March 9, 1999, https://www.theguardian.com/theguardian/1999/mar/09/features11.g21 (accessed August 2018).
115 "He didn't really spare himself": Vitali, qtd. in "Kubrick's Right-Hand Leading Man," *Here's the Thing with Alec Baldwin*, podcast, May 22, 2018, http://feeds.feedburner.com/wnychoresthething (accessed August 2018).
115 "Good": Stanley Kubrick, qtd. in D'Alessandro, *Stanley Kubrick and Me*, 323.
115 "relaxed": Leon Vitali, qtd. in *Filmworker*.
115 "In the days after the screening": Tony Frewin, qtd. in Josh Young, "An Eye-Opener," 9.
115 "it looked as if he had": Leon Vitali, qtd. in *Filmworker*.
115 "Those last months": D'Alessandro, *Stanley Kubrick and Me*, 327.
115 "He was not a young seventy": Julienne Davis, https://www.youtube.com/watch?v=hkiGwjdZxu8 (accessed May 2018 [video no longer available]).
115 "it was very sudden, very, very sudden": Julian Senior, interview by authors, July 18, 2018.
115 "The studio was in shock for a while": Steve Southgate, qtd. in *Filmworker*.
115 "made his final cut": Leon Vitali, qtd. in "*Filmworker* Documents the Price of Being Stanley Kubrick's Right-Hand Man," *NPR*, May 13, 2018, https://www.npr.org/2018/05/13/610849926/filmworker-documents-the-price-of-being-stanley-kubricks-right-hand-man (accessed August 2018).
116 Editor's Diaries, SK/17/3/21, SKA.
116 "Leon Vitali was probably": Brian Jamieson, qtd. in *Filmworker*.
116 "Leon was determined": Julian Senior, qtd. in *Filmworker*.
116 "Files in the Kubrick Archive reveal": Marketing and Storage, Box 11, SK/17/5/14, SKA.
116 "People [were] crawling out of the woodwork, being obstructive": Leon Vitali, qtd. in *Filmworker*.
116 "someone has to be the standard bearer": Chris Jenkins, qtd. in ibid.
116 "Leon Vitali's File," SK/17/5/13, SKA; "Marketing & Storage," SK/17/7/13, SKA.
118 "we went through exhaustive digital film testing": Paddy Eason, qtd. in "The Kubrick Series Uncut: Paddy Eason," *Blog Talk Radio*, http://www.blogtalkradio.com/moviegeeksunited/2012/04/07/the-kubrick-series-uncut-paddy-eason (accessed August 2018).
119 "At that point": ibid.
117 "The composition, text and placing": Leon Vitali, SK/17/5/13: "Leon Vitali's File," SKA.
119 "Scene 30 p. 36": Copy of Narration from Original Manuscript, SK/17/4/10, March 11, 1999, SKA.
120 Sound: Glen Trew, "A Title Earned: Edward Tise, Sound Mixer," March 15, 2017, https://www.trewaudio.com/sound-mixer-profiles/a-title-earned/ (accessed August 2018).
122 "she visited the Dolby office": Ioan Allen, "A Movie Odyssey: Three Decades of Conversation with Stanley Kubrick," *Film Journal*, December 3, 2012, http://www.filmjournal.com/node/7492 and http://www.filmjournal.com/content/movie-odyssey-three-decades-conversation-stanley-kubrick-part-2 (accessed August 2018).
122 "At the last moment": Christiane Kubrick, qtd. in "After Stanley Kubrick," *The Guardian*, August 18, 2010, https://www.theguardian.com/film/2010/aug/18/stanley-kubrick-christiane (accessed February 2018).
122 Jocelyn Pook, interview by authors, September 13, 2017, and Rudy Koppl, "Jocelyn Pook on *Eyes Wide Shut*," *Soundtrack*, June 23, 2013, www.runmovies.eu/jocelyn-pook-on-eyes-wide-shut/ (accessed February 2018).
122 "He looked me right in the eyes": Thomas Hobbs, "How Eyes Wide Shut's Uniquely Unsettling Score was Made," *Dazed*, http://www.dazeddigital.com/music/article/41996/1/eyes-wide-shut-stanley-kubrick-soundtrack-jocelyn-pook-interview (accessed November 5, 2018).
123 "sultry, sweltering": Dominic Harlan, interview by authors, February 12, 2018.
123 "Maybe six weeks": Jan Harlan, qtd. in Christine Gengaro, *Listening to Stanley Kubrick: The Music in His Films* (Lanham, MD: Rowman & Littlefield, 2014), 229
123 "This is someone": Jan Harlan, qtd. in ibid., 229–230.

123 "*Musica Ricercata*": Gengaro, ibid., 243.
124 "languid, sultry vibe": Dominic Harlan, interview by authors, February 12, 2018.
124 "to portend Bill's downward": Kate McQuiston, *We'll Meet Again: Musical Design in the Films of Stanley Kubrick* (New York and Oxford: Oxford University Press, 2013), 127.
124 "does not sound like movie music": ibid., 61.
124 "it's actually being mimed to": Jocelyn Pook, qtd. in Rudy Koppl, "An Interview with Jocelyn Pook," *Soundtrack Magazine* 18, no. 71 (1999).
125 "Each break in": McQuiston, *We'll Meet Again*, 60.
125 "The Shostakovich waltz": Jan Harlan, qtd. in "Er wollte es einfach so gut wie möglich machen—Ein Interview mit Jan Harlan," *Tachles*, May 4, 2007, http://www.simifilm.ch/kubrick (accessed August 2018) [translated from German].
125 "Nobody knows": Paddy Eason, qtd. in "The Kubrick Series Uncut."
127 "By censoring": Unpaginated document, "Leon Vitali's File," SK/17/5/13, SKA.
127 "pubic hair": Julian Senior to Tom Cruise, March 25, 1999, ibid.
128 promotional campaign: D'Alessandro, *Stanley Kubrick and Me*, 223–224.
128 "We didn't know about it": Nancy Kirkpatrick, qtd. in Robert W. Welkos, "Wide-Open Marketing: The Challenges and the Pitfalls of Selling Stanley Kubrick's Final Film," *Vancouver Sun* (British Columbia) July 10, 1999.
128 "Nothing like this has happened before": qtd. in Duncan Campbell, "Mouths Wide Shut for Kubrick film," *The Guardian*, July 10, 1999, https://www.theguardian.com/film/1999/jul/10/stanleykubrick (accessed August 2018).
128 "I think the": Nancy Kirkpatrick, qtd. in Welkos, "Wide-Open Marketing."
129 "mistake": Julian Senior, interview by authors, July 18, 2018.
129 "I think Stanley": Alan Cumming, qtd. in Zach Hollwedel, "Watch: Alan Cumming Says Stanley Kubrick 'Did A Bad Thing' Marketing 'Eyes Wide Shut' in 12-Minute Talk," *Indie Wire*, January 7, 2015, http://www.indiewire.com/2015/01/watch-alan-cumming-says-stanley-kubrick-did-a-bad-thing-marketing-eyes-wide-shut-in-12-minute-talk-268646/ (accessed August 2018).
129 "Stanley spent as much": Frewin, interview by authors, April 13, 2017.
129 "globally position it in the period": "Kubrick's 'Eyes Wide Shut' Set for 1999 Global Summer Release," PR Newswire on behalf of Warner Bros., September 10, 1998.
129 "erotic thriller": EWS—Marketing Plans [Video/DVD], SK/17/5/6, SKA.
130 "A big mistake": Frewin, interview by authors, April 13, 2017.
130 "Boasting far more eroticism": Stephen Hunter, "The Lust Picture Show," *Washington Post*, July 16, 1999.
130 "We're all working together": Pat Kingsley, qtd. in Benedict Carver, "Diary: Tales from Tinseltown: Publicity for Kubrick's Last Film Leaves Media's Eyes Wide Open," *PR Week*, July 12, 1999, https://www.prweek.com/article/1232229/diary-tales-tinseltown-publicity-kubricks-last-film-leaves-medias-eyes-wide-open#X9bwPvTPyI8sm5tX.99 (accessed August 2018).
130 "With Kubrick dead": ibid.
130 "As is the custom": Undated lerter to Theatre Managers/Projectionists, "Leon Vitali's File," SK/17/5/13, SKA.
131 "Of course not": Todd Field, email to authors, February 4, 2017.
131 "He had completed his final cut": Leon Vitali, qtd. in "Kubrick's Right-Hand Leading Man."
131 "He wouldn't have shown it": Tony Frewin, interview by authors, April 13, 2017.
131 "The film is totally finished": Semel, qtd. in Weinraub, "All Eyes."
131 "There is nothing in the picture that Stanley didn't approve": Cruise, qtd. in Booth, "Three of a Kind," 60.
131 For Kubrick, a film "was a living thing": Julian Senior, interview by authors, July 18, 2018.
132 "[T]he film will be ready for release in early 1999": "Kubrick's 'Eyes Wide Shut' Set for 1999 Global Summer Release."

Chapter 6

134 "Why is that": Jan Harlan, qtd. in Thomas Hauerslev "It's All in the Writing: A Conversation with Film Producer Jan Harlan During a Visit in Denmark," *70mm.com*, March 30, 2016, http://www.in70mm.com/news/2016/jan_harlan/index.htm (accessed August 2018).

134 "we believe that": Bill Ireton to Edward Frumkes, August 1, 1999, Opening Day Report of Eyes Wide Shut in Japan, SK/17/6/6, SKA.

135 "it's odd that all the movies": Louis Menand, "Kubrick's Strange Love," *New York Review of Books*, August 12, 1999.

135 "more eager": David Denby, "Last Waltz," *The New Yorker*, July 26, 1999, 84.

135 "non-submersible units": See Mathew Sweet, "Brian Aldiss: Kubrick, Spielberg and me,"' *The Guardian*, Sept. 14, 2001. https://www.independent.co.uk/arts-entertainment/films/features/brian-aldiss-kubrick-spielberg-and-me-9245178.html (accessed March, 2019).

136 "zombified": David Denby, "Face/Off," *The New Yorker*, July 2, 2001, https://www.newyorker.com/magazine/2001/07/02/faceoff (accessed August 2018).

136 "Indeed, my biggest quarrel is": Andrew Sarris, "Eyes Don't Have It: Kubrick's Turgid Finale," *New York Observer*, July 26, 1999, http://observer.com/1999/07/eyes-dont-have-it-kubricks-turgid-finale/ (accessed August 2018).

136 "all . . . scenes have": Roger Ebert, "*Eyes Wide Shut*," July 16, 1999, https://www.rogerebert.com/reviews/eyes-wide-shut-1999 (accessed August 2018).

136 "Part of the film's sustained tension": Janet Maslin, "Bedroom Odyssey," *New York Times*, July 16, 1999, https://www.nytimes.com/1999/07/16/movies/film-review-bedroom-odyssey.html (accessed August 2018).

136 "Kubrick's movies are a virtual archive of sophisticated techniques": Michiko Kakutani, "A Connoisseur of Cool Tries to Raise the Temperature," *New York Times*, July 18, 1999, https://www.nytimes.com/.../film-a-connoisseur-of-cool-tries-to-raise-the-temperature.html (accessed August 2018).

136 Walker preview screening: Todd McCarthy, "Kubrick Friend Gives First 'Eyes Wide Shut' Review," *Variety*, June 23, 1999, http://variety.com/1999/film/news/kubrick-friend-gives-first-eyes-wide-shut-review-1117503385/

136 Alexander Walker, "1999: A Sex Odyssey," *The Evening Standard* (London), June 22, 1999, 23.

137 "And so the career": McCarthy, "Kubrick Friend Gives First 'Eyes Wide Shut' Review."

137 Lee Siegel, "Eyes Wide Shut: What the Critics Failed to See in Kubrick's Last Film," *Harper's* Magazine 299: no. 1793 (October 1999): 76–83, also available at http://www.indelibleinc.com/kubrick/films/ews/reviews/harpers.html.

138 Kreider, "Introducing Sociology."

139 Stefan Mattessich, "Grotesque Caricature: Stanley Kubrick's Eyes Wide Shut as the Allegory of Its Own Reception," *Postmodern Culture* 10, no. 2 (January 2000), https://muse.jhu.edu/article/41945.

140 Amy J. Ransom, "Opening *Eyes Wide Shut*: Genre, Reception, and Kubrick's Last Film," *Journal of Film and Video* 62, no. 4 (2010): 31–46.

140 "the best-acted film": Chion, *Eyes Wide Shut*, 28.

140 Ari Ofengenden, "Agency, Desire, and Power in Schnitzler's Dream Novel and Kubrick's Adaptation *Eyes Wide Shut*," *CLCWeb: Comparative Literature and Culture* 17, no. 2 (2015).

140 Hävard Friis Nilsen, "Deterioration of Trust: The Political Warning in Kubrick's 'Eyes Wide Shut'," in Ingerid S. Straume and J. F. Humphrey, eds, *Depoliticization: The Political Imaginary of Global Capitalism* (Malmö, Sweden: NSU Press, 2010), 269, 272, 277, 270–271.

142 Nelson, *Kubrick*, 273.

142 "Pedophiles run the world": "'Stanley Kubrick Said Pedophiles Run The World' Claims Nicole Kidman," *Disclose.tv*, June 26, 2017, https://www.disclose.tv/stanley-kubrick-said-pedophiles-run-the-world-claims-nicole-kidman-314706 (accessed August 2018).

142 "Khepri Rising": https://www.youtube.com/watch?v=ZDHGaqoG8Zk [this video has since been removed].

143 "Perhaps the most pompous orgy": Denby, "Last Waltz," 84.
143 "Why are these two men": Vigilant Citizen, "The Hidden (and Not So Hidden) Messages in Stanley Kubrick's 'Eyes Wide Shut' (pt. III)," August 16, 2013, https://vigilantcitizen.com/moviesandtv/the-hidden-and-not-so-hidden-messages-in-stanley-kubricks-eyes-wide-shut-pt-iii/ (accessed August 2018).
144 "resents things": Nelson, *Stanley Kubrick*, 10.
144 "the sense of heated": Richard Hofstadter, "The Paranoid Style in American Politics," *Harper's Magazine* (November 1964), https://harpers.org/archive/1964/11/the-paranoid-style-in-american-politics/ (accessed August 2018).
146 Jonny Coleman, "Why *Eyes Wide Shut* is Stanley Kubrick's Best Film," *LA Weekly*, January 10, 2017, https://www.laweekly.com/arts/why-eyes-wide-shut-is-stanley-kubricks-best-film-7721902 (accessed August 2018).
146 Paul Rowlands, "Love, Sex and Death: An Examination of *Eyes Wide Shut*," http://www.money-into-light.com/2012/07/love-sex-and-death-examination-of-eyes.html (accessed August 2018).
146 Amy Nicholson, "Eyes Wide Shut at 15."
146 Scott Mendelson, "When 'Eyes Wide Shut' Failed To Save The NC-17," *Forbes*, July 16, 2014, https://www.forbes.com/sites/scottmendelson/2014/07/16/when-eyes-wide-shut-failed-to-save-the-nc-17/#7b121def53eb (accessed August 2018).
147 "research phase": Emily Gosling, "When Video Art Takes to the Streets of London, Using Astronauts and Elon Musk as Inspiration," https://www.creativeboom.com/inspiration/essex-road/ (accessed August 2018).
149 "Participants will": Mike Prevatt, "World's Biggest Orgy to be Attempted in Las Vegas," *Las Vegas Weekly*, May 3, 2018, https://lasvegasweekly.com/intersection/2018/may/03/worlds-biggest-orgy-to-be-attempted-in-las-vegas/ (accessed August 2018).
149 "*Eyes Wide Shut* ambience": https://castleevents.com/ (accessed August 2018).
149 Virtual reality: Clayton Purdom, "Let Us Imagine the Terrors of Eyes Wide Shut as a VR Game," *AV News*, July 7, 2017, https://news.avclub.com/let-us-imagine-the-terrors-of-eyes-wide-shut-as-a-vr-ga-1798263784 (accessed August 2018); Zack Sharf, "'Eyes Wide Shut': Why Stanley Kubrick's Erotic Masterpiece Is His Most Immersive Film," *IndieWire*, July 7, 2017, http://www.indiewire.com/2017/07/eyes-wide-shut-immersive-stanley-kubrick-nicole-kidman-tom-cruise-1201851893/ (accessed August 2018).
149 "*Eyes Wide Shut*–style Snapchat mask": K. Stewart, "iPhone X: The Phone for the Next 10 years?" *Red Shark*, September 13, 2017, https://www.redsharknews.com/technology/item/4905-iphone-x-the-phone-for-the-next-10-years (accessed August 2018).

Chapter 7

152 "clean and elegant": Tony Frewin, qtd. in "Three Print Design Lessons from Stanley Kubrick," http://www.pmg-pm.co.uk/2016/06/three-print-design-lessons-from-stanley-kubrick/ (accessed February 2018).
152 "erotic glimpses": Eyes Wide Shut Continuity Sheets Slate Order, SK/17/3/5/3, SKA; Continuity Reports [Unbound] 20–28/11/1996, SK/17/3/5/1, SKA.
154 "The shot is deliberately voyeuristic": Pam Cook, "Why Does Nicole Kidman Undress in the Opening Shot of 'Eyes Wide Shut'?," March 23, 2012, https://fashionintofilm.wordpress.com/2012/03/23/why-does-nicole-kidman-undress-in-the-opening-shot-of-eyes-wide-shut/ (accessed March 2018).
156 "sleepwalking through their lives": McQuiston, *We'll Meet Again*, 192, 58.
157 Bill's socioeconomic status: Charles Bane, "Viewing Novels, Reading Films: Stanley Kubrick and the Art of Adaptation as Interpretation" (unpublished Ph.D. thesis, Louisiana State University 2006), 166.
160 On Ziegler's Jewishness, see Abrams, *Stanley Kubrick*, 239–264.
160 "You know what a doctor like Bill": Raphael, *Eyes Wide Open*, 96.

161 "exaggerated . . . almost theatrical": "The Kubrick Series Uncut: Larry Smith," *Blog Talk Radio*, May 16, 2012, www.blogtalkradio.com/moviegeeksunited/2012/.../the-kubrick-series-uncut-larry-smith (accessed August 2018).
163 "I didn't like playing Dr. Bill": Tom Cruise, qtd. in Nicholson, *Tom Cruise*, 110.
165 "something sissy": Michael E. Starr, "The Marlboro Man: Cigarette Smoking and Masculinity in America," *Journal of Popular Culture* 17, no. 4 (Spring 1984): 54.
165 "huge German officer": Franz Kafka, qtd. in Saul Friedlander, *Franz Kafka: The Poet of Shame and Guilt* (New Haven, CT: Yale University Press, 2013), 144; emphasis added.
166 "very at home with darkness": Jocelyn Pook, qtd. in Rudy Koppl, "An Interview with Jocelyn Pook."
166 Homophobic dialogue: SK17/3/11, SKA.
167 "The adrenalin rush": Raphael, draft, June 6, 1995, SK/17/1/5, SKA.
167 "Fridolin is not declared": Frederic Raphael, "Introduction," in Arthur Schnitzler, *Dream Story*, trans. J. M. Q. Davis (London: Penguin, 1999), xiii.
167 "cap in the mud": Sigmund Freud, *Interpretation of Dreams* in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey (London: Hogarth Press, 1953), 197.
167 Knishery design: Prop Research and Set Plans, Folder 8, SK/17/2/22, SKA.
167 "Stanley didn't do take": Larry Smith, "Cinematographer Larry Smith Helps Stanley Kubrick Craft a Unique Look for *Eyes Wide Shut*, a Dreamlike Coda to the Director's Brilliant Career," http://www.theasc.com/magazine/oct99/sword/pg1.htm (accessed November 2016).
168 "For Stanley": Lisa Leone, interview by authors, February 16, 2018.
168 "In a way": Tony Frewin, interview by authors, April 13, 2017.
168 "I feel like": Stanley Kubrick, interview by Jeremy Bernstein, "How About a Little Game?," *The New Yorker*, November 12, 1966, 108, also available at https://www.newyorker.com/magazine/1966/11/12/how-about-a-little-game.
168 "he was convinced": D'Alessandro, *Stanley Kubrick and Me*, 148, 149.
168 "I think of Stanley": Tony Frewin, interview by authors, April 13, 2017.
169 Sonata form: Nelson, *Kubrick*, 268–269.
172 McQuiston, *We'll Meet Again*, 60.
173 "this utter impotency": Slavoj Žižek, qtd. in *The Pervert's Guide to Cinema* (dir. Sophie Fiennes, 2006).
173 "Schnitzler's blasphemous concept": Jan Harlan, qtd. in Castle, ed., *The Stanley Kubrick Archives,* 512.
173 Dijana Metlic, "Stanley Kubrick and Hieronymus Bosch: *In the Garden of the Earthly Delights*," *Essais* (2017): 105–117.
175 Roland Barthes's *A Lover's Discourse: Fragments*, trans. Richard Howard (New York: Hill & Wang, 2001), 80.
176 "Charlotte O'Sullivan writes": "Film: Body of Evidence."
176 "someone to care about": Kubrick, qtd. in Eric Nordern, "*Playboy* Interview," 67.
178 "He is the 'kind of hero' ": Bane, "Viewing Novels Reading Films," 166, 168.
179 "mischievous twinkle in his eye": Larry Smith, interview by authors, September 9, 2017.
183 closing credits: Leon Vitali to Franca Sbraga, July 9, 1999, SK/17/5/14, SKA.
183 "The final sounding": McQuiston, *We'll Meet Again*, 199.

Epilogue

185 "Last of the high modernists": James Naremore, *On Kubrick* (London: BFI Publishing, 2007), 1–8.
187 "Cinema and dreams": Larry Gross, "Too Late the Hero," *Sight & Sound* 9 (September 1999): 23.
187 "Our official arbiters": Lee Siegel, "Eyes Wide Shut."
187 "with blockbuster pretensions": Herr, *Kubrick*, 32.
187 "*Eyes Wide Shut* attempts to": Mattessich, "Grotesque Caricature."
188 "The only thing": Raphael, *Eyes Wide Open*, 43.

189 Kubrick's foreword to the *Dekalog* is in Krzysztof Kieślowski and Kristof Piesiewicz, The *Decalogue: The Ten Commandments*, trans. Phil Cavendish and Suzannah Bluh (London: Faber and Faber, 1991), vii–ix.
189 "pretty good movie": Kubrick, qtd. in Raphael, *Eyes Wide Open*, 96.
189 *House of Games*: ibid., 58.
190 "Oz," "Frank," and "Over the Rainbow": "Raphael First Draft," 1995, SK/17/1/1, SKA.

Filmography

1951 *Day of the Fight* (Documentary)

Script: Robert Rein
Direction, Cinematography (b&w): Kubrick, Alex Singer
Editing: Julian Bergman, Kubrick
Music: Gerald Fried
Cast: Walter Cartier, Vincent Cartier, Bobby James, Dan Stampler, Nat Fleischer
Produced by Kubrick, Jay Bonafield for RKO-Pathe, 16 minutes

1951 *Flying Padre* (Documentary)

Direction, Cinematography (b&w): Kubrick
Editing: Isaac Kleinerman
Music: Nathaniel Shilkret
Cast: Fred Stadtmueller, Pedro
Produced for RKO, 8 minutes

1953 *The Seafarers* (Documentary)

Script: Will Chasen
Direction, Cinematography (color), Editing: Kubrick
Cast: Don Hollenbeck, Paul Hall
Produced by Lester Cooper for Lester Cooper Productions, Pietrzak Filmways, Seafarers International Union, Atlantic & Gulf Coast District, American Federation of Labor, 29 minutes

1953 *Fear and Desire*

Script: Howard O. Sackler
Direction, Cinematography (b&w), Editing: Kubrick
Cast: Frank Silvera (*Mac*), Kenneth Harp (*Corby*), Virginia Leith (*The Girl*), Paul Mazursky (*Sidney*), Steve Coit (*Fletcher*)
Produced by Kubrick, Joseph Perveler for Joseph Burstyn, 68 minutes

1955 *Killer's Kiss*

Script: Kubrick, Howard O. Sackler
Direction, Cinematography (b&w), Editing: Kubrick

Music: Gerald Fried
Choreography: David Vaughan
Cast: Frank Silvera (*Vincent Rapallo*), Jamie Smith (*Davey Gordon*), Irene Kane (*Gloria Price*), Jerry Jarret (*Albert*), Ruth Sobotka (*Iris*), Mike Dana, Felice Orlandi, Ralph Roberts, Phil Stevenson (*Hoodlums*), Julius Adelman (*Mannequin Factory Owner*), David Vaughan, Alec Rubin (*Conventioneers*)
Produced by Kubrick, Morris Bousel for Minotaur, United Artists, 61 minutes

1956 *The Killing*

Script: Kubrick, based on the novel *Clean Break* by Lionel White
Additional dialogue: Jim Thompson
Direction: Kubrick
Cinematography (b&w): Lucien Ballard
Art direction: Ruth Sobotka Kubrick
Editing: Betty Steinberg
Music: Gerald Fried
Cast: Sterling Hayden (*Johnny Clay*), Jay C. Flippen (*Marvin Unger*), Marie Windsor (*Sherry Peatty*), Elisha Cook (*George Peatty*), Coleen Gray (*Fay*), Vince Edwards (*Val Cannon*), Ted de Corsia (*Randy Kennan*), Joe Sawyer (*Mike O'Reilly*), Tim Carey (*Nikki*), Kola Kwariani (*Maurice*)
Produced by James B. Harris for Harris-Kubrick Productions, United Artists, 83 minutes

1957 *Paths of Glory*

Script: Kubrick, Calder Willingham, and Jim Thompson, based on the novel by Humphrey Cobb
Direction: Kubrick
Cinematography (b&w): George Krause
Art direction: Ludwig Reiber
Editing: Eva Kroll
Music: Gerald Fried
Cast: Kirk Douglas (*Colonel Dax*), Ralph Meeker (*Corporal Paris*), Adolphe Menjou (*General Broulard*), George Macready (*General Mireau*), Wayne Morris (*Lieutenant Roget*), Richard Anderson (*Major Saint-Auban*), Joseph Turkel (*Private Arnaud*), Timothy Carey (*Private Ferol*), Peter Capell (*Colonel Judge*), Susanne Christian (*German Girl*), Bert Freed (*Sergeant Boulanger*), Emile Meyer (*Priest*), John Stein (*Captain Rousseau*)
Produced by James B. Harris, Kirk Douglas for Bryna Productions, United Artists, 86 minutes

1960 *Spartacus*

Script: Dalton Trumbo, based on the novel by Howard Fast
Direction: Kubrick
Cinematography (Super Technirama-70): Russell Metty
Additional cinematography: Clifford Stine
Production design: Alexander Golitzen
Editing: Robert Lawrence, Robert Schultz, Fred Chulack
Music: Alex North
Cast: Kirk Douglas (*Spartacus*), Laurence Olivier (*Marcus Crassus*), Jean Simmons (*Varinia*), Charles Laughton (*Gracchus*), Peter Ustinov (*Batiatus*), John Gavin (*Julius Caesar*), Tony Curtis (*Antoninus*), Nina Foch (*Helena*), Herbert Lom (*Tigranes*), John Ireland (*Crixus*), John Dall (*Glabrus*), Charles McGraw (*Marcellus*), Joanna Barnes (*Claudia*), Harold J. Stone (*David*), Woody Strode (*Draba*)
Produced by Kirk Douglas, Edward Lewis for Bryna, Universal Pictures, 196 minutes

1962 *Lolita*

Script: Vladimir Nabokov, based on his novel
Direction: Kubrick
Cinematography (b&w): Oswald Morris
Art direction: William Andrews
Editing: Anthony Harvey
Music: Nelson Riddle, Bob Harris
Cast: James Mason (*Humbert Humbert*), Sue Lyon (*Lolita Haze*), Shelley Winters (*Charlotte Haze*), Peter Sellers (*Clare Quilty*), Diana Decker (*Jean Farlow*), Jerry Stovin (*John Farlow*), Suzanne Gibbs (*Mona Farlow*), Gary Cockrell (*Dick*), Marianne Stone (*Vivian Darkbloom*), Cec Linder (*Physician*), Lois Maxwell (*Nurse Mary Lore*), William Greene (*Swine*)
Produced by James B. Harris for MGM, Seven Arts, Anya/Transworld, A.A. Productions, Ltd., Transworld Pictures, 153 minutes

1964 *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb*

Script: Kubrick, Terry Southern, and Peter George, based on George's novel *Red Alert*
Direction: Kubrick
Cinematography (b&w): Gilbert Taylor
Production design: Ken Adam
Editing: Anthony Harvey
Special effects: Wally Veevers
Music: Laurie Johnson
Cast: Peter Sellers (*Group Captain Lionel Mandrake, President Merkin Muffley, Dr. Strangelove*), George C. Scott (*General Buck Turgidson*), Sterling Hayden (*General Jack D. Ripper*), Keenan Wynn (*Colonel Bat Guano*), Slim Pickens (*Major Kong*), Peter Bull (*Ambassador de Sadesky*), Tracy Reed (*Miss Scott*), James Earl Jones (*Lieutenant Lothar Zogg, Bombardier*), Jack Creley (*Mr. Staines*), Frank Berry (*Lieutenant H. R. Dietrich, D.S.O.*), Glenn Beck (*Lieutenant W. D. Kivel, Navigator*), Shane Rimmer (*Captain Ace Owens, Copilot*), Paul Tamarin (*Lieutenant B. Goldberg, Radio Operator*), Gordon Tanner (*General Faceman*)
Produced by Kubrick for Hawk Films, Columbia, 94 minutes

1968 *2001: A Space Odyssey*

Script: Kubrick, Arthur C. Clarke, based on Clarke's story "The Sentinel"
Direction: Kubrick
Cinematography (Super Panavision): Geoffrey Unsworth
Additional cinematography: John Alcott
Production design: Tony Masters, Harry Lange, Ernie Archer
Special cinematographic effects design and direction: Kubrick
Special cinematographic effects supervision: Wally Veevers, Douglas Trumbull, Con Pederson, Tom Howard
Editing: Ray Lovejoy
Music: Richard Strauss, Johann Strauss, Aram Khachaturian, György Ligeti
Costumes: Hardy Amies
Cast: Keir Dullea (*David Bowman*), Gary Lockwood (*Frank Poole*), William Sylvester (*Dr. Heywood Floyd*), Daniel Richter (*Moonwatcher*), Douglas Rain (*Voice of HAL 9000*), Leonard Rossiter (*Smyslov*), Margaret Tyzack (*Elena*), Robert Beatty (*Halvorsen*), Sean Sullivan (*Michaels*), Frank Miller (*Mission Control*), Penny Brahms (*Stewardess*), Alan Gifford (*Poole's Father*)
Produced by Kubrick for MGM, Polaris, Stanley Kubrick Productions, 141 minutes

1971 *A Clockwork Orange*

Script: Kubrick, from the novel by Anthony Burgess
Direction: Kubrick
Cinematography: John Alcott
Production design: John Barry
Editing: Bill Butler
Music: Walter Carlos
Cast: Malcolm McDowell (*Alex*), Patrick Magee (*Mr. Alexander*), Anthony Sharp (*Minister of the Interior*), Godfrey Quigley (*Prison Chaplain*), Warren Clarke (*Dim*), James Marcus (*Georgie*), Aubrey Morris (*Deltoid*), Miriam Karlin (*Cat Lady*), Sheila Raynor (*Mum*), Philip Stone (*Dad*), Carl Duering (*Dr. Brodsky*), Paul Farrell (*Tramp*), Michael Gover (*Prison Governor*), Clive Francis (*Lodger*), Madge Ryan (*Dr. Branom*), Pauline Taylor (*Psychiatrist*), John Clive (*Stage Actor*), Michael Bates (*Chief Guard*)
Produced by Si Litvinoff, Max L. Raab, Kubrick for Warner Bros., Hawk Films, 137 minutes

1975 *Barry Lyndon*

Script: Kubrick, from the novel by William Makepeace Thackeray
Direction: Kubrick
Cinematography: John Alcott
Production design: Ken Adam
Editing: Tony Lawson
Music: J. S. Bach, Frederick the Great, Handel, Mozart, Paisiello, Schubert, Vivaldi, The Chieftains
Music adaptation: Leonard Rosenman
Costumes: Ulla-Britt Soderlund, Milena Canonero
Cast: Ryan O'Neal (*Barry Lyndon*), Marisa Berenson (*Lady Lyndon*), Patrick Magee (*The Chevalier*), Hardy Kruger (*Captain Potzdorf*), Marie Kean (*Barry's Mother*), Gay Hamilton (*Nora*), Murray Melvin (*Reverend Runt*), Godfrey Quigley (*Captain Grogan*), Leonard Rossiter (*Captain Quinn*), Leon Vitali (*Lord Bullingdon*), Diana Koerner (*German Girl*), Frank Middlemass (*Sir Charles Lyndon*), André Morell (*Lord Wendover*), Arthur O'Sullivan (*Highwayman*), Philip Stone (*Graham*), Michael Hordern (*Narrator*)
Produced by Jan Harlan, Kubrick, Bernard Williams for Warner Bros., Peregrine, Hawk Films, 185 minutes

1980 *The Shining*

Script: Kubrick and Diane Johnson, from the novel by Stephen King
Direction: Kubrick
Cinematography: John Alcott
Production design: Roy Walker
Editing: Ray Lovejoy
Music: Béla Bartók, Wendy Carlos, Rachel Elkin, György Ligeti, Krzysztof Penderecki
Cast: Jack Nicholson (*Jack Torrance*), Shelley Duvall (*Wendy Torrance*), Danny Lloyd (*Danny Torrance*), Scatman Crothers (*Hallorann*), Barry Nelson (*Stuart Ullman*), Joe Turkel (*Lloyd*), Philip Stone (*Delbert Grady*), Anne Jackson (*Doctor*), Tony Burton (*Larry Durkin*), Lia Beldam (*Young Woman in Bath*), Billie Gibson (*Old Woman in Bath*), Lisa Burns, Louise Burns (*The Grady Girls*)
Produced by Jan Harlan, Kubrick. Robert Fryer, Mary Lea Johnson, Martin Richards for Warner Bros., Hawk Films, Peregrine, Producer's Circle, 145 minutes

1987 *Full Metal Jacket*

Script: Kubrick, Michael Herr, Gustav Hasford, based on Hasford's novel, *The Short-Timers*
Direction: Kubrick

Cinematography: Douglas Milsome
Production design: Anton Furst
Editing: Martin Hunter
Music: Abigail Mead
Cast: Matthew Modine (*Private Joker*), Lee Ermey (*Gunnery Sergeant Hartman*), Vincent D'Onofrio (*Private Pyle*), Arliss Howard (*Cowboy*), Adam Baldwin (*Animal Mother*), Dorian Harewood (*Eightball*), Kevyn Major Howard (*Rafterman*), Ed O'Ross (*Lieutenant Touchdown*)
Produced by Jan Harlan, Kubrick, Philip Hobbs for Warner Bros., Stanley Kubrick Productions, Natant, 118 minutes

1999 *Eyes Wide Shut*

Script: Kubrick and Frederic Raphael, inspired by Arthur Schnitzler's *Traumnovelle*
Direction: Kubrick
Cinematography: Larry Smith (Patrick Turley, Malik Sayeed, and Arthur Jafa, New York unit)
Production design: Leslie Tomkins, Roy Walker, and Lisa Leone
Editing: Nigel Galt, Melanie Viner-Cuneo, and Claus Wehlisch
Sound: Edward Tise
Costumes: Marit Allen
Music: Jocelyn Pook, György Ligeti, Dmitri Shostakovich
Cast: Tom Cruise (*Dr. William Harford*), Nicole Kidman (*Alice Harford*), Sydney Pollack (*Victor Ziegler*), Marie Richardson (*Marion*), Rade Sherbedgia (*Milich*), Leelee Sobieski (*Milich's Daughter*), Todd Field (*Nick Nightingale*), Vinessa Shaw (*Domino*), Alan Cumming (*Desk Clerk*), Carmela Marner (*Waitress at Gillespie's*), Sky du Mont (*Sandor Szavost*), Fay Masterson (*Sally*), Thomas Gibson (*Carl*), Louise J. Taylor (*Gayle*), Stewart Thorndike (*Nuala*), Julienne Davis (*Mandy*), Madison Eginton (*Helena Harford*), Leon Vitali (*Red Cloak*)
Produced by Jan Harlan, Kubrick, Brian W. Cook for Warner Bros., 165 minutes

Other Films Mentioned

After Hours. Dir. Martin Scorsese. USA. 1985.
A.I.: Artificial Intelligence. Dir. Steven Spielberg. USA. 2001.
Belle de Jour. Dir. Luis Bunuel. France. 1967.
Blume in Love. Dir. Paul Marzursky. USA. 1973.
Dekalog. Dir. Krzysztof Kieślowski. Poland. 1989.
The Firm. Dir. Sydney Pollack. USA. 1993.
Husbands and Wives. Dir. Woody Allen. USA. 1992.
It's a Wonderful Life. Dir. Frank Capra. USA. 1946.
The Last Movie: Stanley Kubrick and Eyes Wide Shut. Dir. Paul Joyce. UK. 1999.
Letter from an Unknown Woman. Dir. Max Ophüls. USA. 1948.
Liebelei. Dir. Max Ophüls. Germany. 1933.
A Life in Pictures. Dir. Jan Harlan. USA. 2001.
Modern Love. Dir. Albert Brooks. USA. 1981.
The Pervert's Guide to Cinema. Dir. Sophie Fiennes. UK. 2006.
Platoon. Dir. Oliver Stone. USA. 1987.
Pulp Fiction. Dir. Quentin Tarantino. USA. 1994.
Radio Days. Dir. Woody Allen. USA. 1987.
La Ronde. Dir. Max Ophüls. France. 1950.
Scarlet Street. Dir. Fritz Lang. USA. 1945.
Schindler's List. Dir. Steven Spielberg. USA. 1993.
Trois couleurs trilogy. Dir. Krzysztof Kieślowski. France. 1993–1994
The Wizard of Oz. Dir. Victor Fleming. USA. 1939.

Select Bibliography

Archives

Burgess, Anthony. Papers, Harry Ransom Humanities Research Center, University of Texas at Austin.

Feiffer, Jules. Papers, Manuscript Division, Library of Congress, Washington, DC.

Johnson, Diane. Papers, Harry Ransom Humanities Research Center, University of Texas at Austin.

Kubrick, Stanley. Papers. Archives and Special Collections Centre. University of the Arts, London.

Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, Los Angeles.

Books

Abrams, Nathan. *Stanley Kubrick: New York Jewish Intellectual*. New Brunswick, NJ, and London: Rutgers University Press, 2018.

Barthes, Roland. *A Lover's Discourse: Fragments*, trans. Richard Howard. New York: Hill & Wang, 2001.

Baxter, John. *Stanley Kubrick: A Biography*. London: HarperCollins, 1998.

Benson, Michael. *Space Odyssey: Stanley Kubrick, Arthur C. Clarke, and the Making of a Masterpiece*. New York and London: Simon and Schuster, 2018.

Biswell, Andrew. *The Real Life of Anthony Burgess*. Picador: London 2005.

Brookesmith, Peter, ed., *Cult and Occult*. London: Orbis Publishing Limited, 1985.

Castle, Alison, ed., *The Stanley Kubrick Archives*. Cologne: Taschen, 2005.

Castle, Alison, ed., *Stanley Kubrick's Napoleon: The Greatest Movie Never Made*. London: Taschen, 2010.

Chion, Michel. *Kubrick's Cinema Odyssey*. Trans. Claudia Gorbman. London: BFI, 2001.

Chion, Michel. *Eyes Wide Shut*. London: BFI, 2002.

Ciment, Michel. *Kubrick: The Definitive Edition*. New York: Faber and Faber, 2003.

Cocks, Geoffrey. *The Wolf at the Door: Stanley Kubrick, History, and the Holocaust*. New York: Peter Lang, 2005.

Cocks, Geoffrey, James Diedrick, and Glenn Perusek, eds., *Depth of Field: Stanley Kubrick, Film, and the Uses of History*. Madison: University of Wisconsin Press, 2006.

D'Alessandro, Emilio, with Ulivieri, Filippo. *Stanley Kubrick and Me: Thirty Years at His Side*. Trans. Simon Marsh. New York: Arcade, 2016.

Douglas, Kirk. *The Ragman's Son: An Autobiography*. Bath, UK: Chivers, 1988.

Douglas, Kirk. *I Am Spartacus! Making a Film, Breaking the Blacklist*. New York: Open Road, 2012.

Freud, Sigmund. *Interpretation of Dreams* in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey. London: Hogarth Press, 1953.

Friedlander, Saul. *Franz Kafka: The Poet of Shame and Guilt*. New Haven, CT: Yale University Press, 2013.
Gay, Peter. *Schnitzler's Century: The Making of Middle-Class Culture 1815–1914*. New York: Norton, 2002.
Gelmis, Joseph. *The Film Director as Superstar*. New York: Doubleday, 1970.
Gengaro, Christine. *Listening to Stanley Kubrick: The Music in His Films*. Lanham, MD: Rowman & Littlefield, 2014.
Herr, Michael. *Kubrick*. London: Picador, 2000.
Hill, Lee. *A Grand Guy: The Art and Life of Terry Southern*. London: Bloomsbury, 2002.
Horney, Karen. *The Neurotic Personality of Our Time*. London: Routledge & Kegan Paul, 1977.
Howard, James. *The Stanley Kubrick Companion*. London: Batsford, 1999.
Hughes, David. *The Complete Kubrick*. London: Virgin, 2000.
Kolker, Robert. *A Cinema of Loneliness*, 4th ed. New York: Oxford University Press, 2011.
Kolker, Robert. *The Extraordinary Image; Orson Welles, Alfred Hitchcock, Stanley Kubrick and the Reimagining of Cinema*. New Brunswick, NJ: Rutgers University Press, 2016.
Krämer, Peter. *A Clockwork Orange*. Basingstoke, UK: Palgrave MacMillan, 2011.
Kubrick, Christiane. *Stanley Kubrick: A Life in Pictures.* London: Little Brown, 2002.
Le Carré, John. *The Pigeon Tunnel: Stories from My Life*. London: Penguin, 2016
Ljujić, Tatjana, Peter Kramer, and Richard Daniels, eds. *Stanley Kubrick: New Perspectives*. London: Black Dog, 2015.
LoBrutto, Vincent. *Stanley Kubrick: A Biography*. London: Faber & Faber, 1998.
Mayo, Simon, and Kermode, Mark. *The Movie Doctors*. Edinburgh: Canongate, 2015.
McQuiston, Kate. *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*. New York and Oxford: Oxford University Press, 2013.
Modine, Matthew. *Full Metal Jacket Diary*. New York: Rugged Land, 2005.
Nabokov, Vladimir. *Laughter in the Dark: A Novel*. London: Weidenfeld and Nicolson, 1961.
Nabokov, Vladimir. *Lolita* [1955]. London: Transworld, 1961.
Naremore, James. *On Kubrick*. London: BFI, 2007.
Nelson, Thomas Allen. *Kubrick: Inside a Film Artist's Maze*. Bloomington: Indiana University Press, 2000.
Nicholson, Amy. *Anatomy of an Actor: Tom Cruise*. New York and London: Phaidon Press, 2014.
Phillips, Gene D., ed. *Stanley Kubrick Interviews*. Jackson: University Press of Mississippi, 2001.
Phillips, Gene D., and Rodney Hill. *The Encyclopedia of Stanley Kubrick*. New York: Checkmark, 2002.
Raphael, Frederic. *Eyes Wide Open: A Memoir of Stanley Kubrick*. London: Ballantine, 1999.
Said, Edward. *On Late Style: Music and Literature Against the Grain*. New York: Pantheon Books, 2006.
Schnitzler, Arthur. *Traumnovelle: Dream Story* [1926]. Trans. J. M. Q. Davis. London: Penguin, 1999.
Schnitzler, Arthur. *Viennese Novelettes.* Trans. Otto P. Schinnerer. New York Simon & Schuster, 1931.
Schnitzler, Arthur. *Night Games and Other Stories and Novellas.* Trans. Margret Schaefer. Chicago: Ivan R. Dee, 2002.
Schorske, Carl E. *Fin-de-Siecle Vienna: Politics and Culture.* New York: Vintage, 1981.
Sellers, Robert. *Hollywood Hellraisers: The Wild Lives and Fast Times of Marlon Brando, Dennis Hopper, Warren Beatty and Jack Nicholson*. New York: Skyhorse Publishing, 2017.
Sisman, Adam. *John le Carré: The Biography*. New York: Bloomsbury, 2015.
Southern, Nile, and Josh Alan Friedman, eds. *Now Dig This: The Unspeakable Writings of Terry Southern*. New York: Grove Press, 2001.
Stavans, Ilan. *The Inveterate Dreamer: Essays & Conversations on Jewish Culture*. Lincoln and London: University of Nebraska Press, 2001.
Swales, Martin. *Schnitzler: A Critical Study*. Oxford: Oxford University Press, 1971.
Thomson, David. *Nicole Kidman*. London: Bloomsbury, 2007.
Urbach, Reinhard. *Arthur Schnitzler.* Trans. David Daviau. New York: Ungar, 1973.
Walker, Alexander, Sybil Taylor, and Ulrich Ruchti. *Stanley Kubrick, Director: A Visual Analysis*. London: Weidenfeld & Nicolson, 1999.
Webster, Patrick. *Love and Death in Kubrick: A Critical Study of the Films from Lolita Through Eyes Wide Shut*. Jefferson, NC: McFarland, 2011.

Wisely, Arthur. *Arthur Schnitzler and Twentieth-Century Criticism.* Rochester, NY: Camden House, 2004.

Zweig, Stefan. *The World of Yesterday.* London: Pushkin Press, 2011.

Book Chapters and Journal Articles

Bokobza, Serge. "Stanley Kubrick's *Eyes Wide Shut*: Decadent Europe and American Myth." In Rosemary A. Peters and Veronique Maisier, eds., *Films with Legs: Crossing Borders with Foreign Language Films*. Newcastle: Cambridge Scholars, 2014, 174–186.

Deleyto, Celestino. "1999, A Closet Odyssey: Sexual Discourses in *Eyes Wide Shut.*" *Atlantis* 28, no. 1 (June 2006): 29–43.

Donovan, Siobhán. "'Inspired by Schnitzler's *Traumnovelle*': The Intersemiotic Representation of Figural Consciousness in *Eyes Wide Shut.*" In Christine Schönfeld, *Processes of Transposition: German Literature and Film.* Amsterdam and New York: Rodopi, 2007, 59–79.

Gorbman, Claudia. "Ears Wide Open: Kubrick's Music." In Phil Powrie and Robynn Stilwell, eds., *Changing Tunes: The Use of Pre-existing Music in Film*. Farnham: Ashgate, 2006, 3–18.

Helmetag, Charles H. "Dream Odysseys: Arthur Schnitzler's *Traumnovelle* and Stanley Kubrick's *Eyes Wide Shut.*" *Literature/Film Quarterly* 31 (2003): 276–286.

Krämer, Peter. "Stanley Kubrick: Known and Unknown." *Historical Journal of Film,Radio and Television* 37, no. 3 (2017): 373–395.

Kreider, Tim. "Introducing Sociology." *Film Quarterly* 53, no. 3 (1999): 41–48.

Kubrick, Stanley. "Foreword." In Krzysztof Kieślowski and Kristof Piesiewicz, *The Decalogue: The Ten Commandments,* trans. Phil Cavendish and Suzannah Bluh. London: Faber and Faber, 1991, vii–ix.

Loewenberg, Peter. "Freud, Schnitzler, and *Eyes Wide Shut*." In Geoffrey Cocks, James Diedrick, and Glenn Perusek, eds., *Depth of Field: Stanley Kubrick, Film, and the Uses of History.* Madison and London: University of Wisconsin Press, 2006, 255–279.

Metlic, Dijana. "Stanley Kubrick and Hieronymus Bosch: *In the Garden of the Earthly Delights.*" *Essais* (2017): 105–117.

Nilsen, Hävard Friis. "Deterioration of Trust: The Political Warning in Kubrick's 'Eyes Wide Shut'." In Ingerid S. Straume and J. F. Humphrey, eds., *Depoliticization: The Political Imaginary of Global Capitalism.* Malmö, Sweden: NSU Press, 2010, 261–278.

Ofengenden, Ari. "Agency, Desire, and Power in Schnitzler's Dream Novel and Kubrick's Adaptation *Eyes Wide Shut.*" *CLCWeb: Comparative Literature and Culture* 17, no. 2 (2015).

Overmeer, Roelof. "Filming/Seeing *Eyes Wide Shut*: Stanley Kubrick's Last Odyssey." In Beverly Maeder, ed., *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Bern: Lang, 2006, 51–77.

Peucker, Brigitte. "Kubrick and Kafka: The Corporeal Uncanny." *Modernism/ Modernity* 8, no. 4 (2001): 663–674.

Ransom, Amy J. "Opening *Eyes Wide Shut*: Genre, Reception, and Kubrick's Last Film." *Journal of Film and Video* 62, no. 4 (2010): 31–46.

Scholes, Lucy, and Richard Martin, "Archived Desires: *Eyes Wide Shut.*" In Tatjna Ljujić, Peter Krämer, and Richard Daniels, eds., *Stanley Kubrick: New Perspectives.* London: Black Dog, 2015, 343–356.

Ulivieri, Filippo. "Waiting for a Miracle: A Survey of Stanley Kubrick's Unrealized Projects." *Cinergie: Il Cinema e le altre Arti* 12 (2017), https://cinergie.unibo.it/article/view/7349/7318#fn11.

Other

Allen, Ioan. "A Movie Odyssey: Three Decades of Conversation with Stanley Kubrick." *The Film Journal*, December 3, 2012, http://www.filmjournal.com/content/movie-odyssey-three-decades-conversation-stanley-kubrick-part-2.

Bane, Charles. "Viewing Novels, Reading Films: Stanley Kubrick and the Art of Adaptation as Interpretation." Unpublished Ph.D. thesis, Louisiana State University, 2006.

Bogdanovich, Peter. "What They Say About Stanley Kubrick." *New York Times*, July 4, 1999, http://www.nytimes.com/1999/07/04/magazine/what-they-say-about-stanley-kubrick.html.

Carillo, Jenny Cooney. "The Eyes Have It." *Time Out*, July 28–August 4, 1999, 18.

Churcher, Sharon, and Peter Sheridan, "Did Kubrick Drive His Second Wife to Suicide and Is That Why He Made This Haunting Film of Sexual Obsession?" *The Mail on Sunday* (London), July 18, 1999.

Ciment, Michel. "Entretien avec Stanley Kubrick sur 'A Clockwork Orange.'" *Positif* 139 (June 1972): 23–31.

Coleman, Jonny. "Why *Eyes Wide Shut* Is Stanley Kubrick's Best Film." *LA Weekly*, January 10, 2017, https://www.laweekly.com/arts/why-eyes-wide-shut-is-stanley-kubricks-best-film-7721902.

Conrad, Andreas. "Schon vor 70 Jahren wäre Schnitzlers „Traumnovelle" fast von G.W. Pabst verfilmt worden." *Der Tagesspiegel*, September 1999.

Ebert, Roger. "Cruise Opens Up About Working with Kubrick." July 15, 1999, http://www.rogerebert.com/interviews/cruise-opens-up-about-working-with-kubrick.

Gross, Larry. "Too Late the Hero." *Sight and Sound* 9 (September 1999): 20–23.

Herr, Michael. "Kubrick." *Vanity Fair*, April 2000, https://www.vanityfair.com/hollywood/2010/04/kubrick-199908

Hofstadter, Richard. "The Paranoid Style in American Politics." *Harper's Magazine*, November 1964, https://harpers.org/archive/1964/11/the-paranoid-style-in-american-politics/.

Houpt, Simon. "Surviving Hollywood." *The Globe and Mail*, July 24, 2001, https://www.theglobeandmail.com/arts/surviving-hollywood/article1032427/.

James, Nick. "At Home with the Kubricks." *Sight & Sound* 9 (September 1999): 12–18.

Johnson, Diane. "Stanley Kubrick (1928–1999)." *New York Review of Books*, April 22, 1999, 23.

Kroll, Jack. "Dreaming with 'Eyes Wide Shut." *Newsweek*, July 19, 1999, 62–63.

Kubrick, Stanley. "Director's Notes: Stanley Kubrick Movie-Maker." *The Observer Weekend Review*, December 4, 1960, http://www.archiviokubrick.it/english/words/interviews/1960directorsnotes.html.

Mattessich, Stefan. "Grotesque Caricature: Stanley Kubrick's Eyes Wide Shut as the Allegory of Its Own Reception." *Postmodern Culture* 10, no. 2 (January 2000), https://muse.jhu.edu/article/41945.

Rowlands, Paul. "Love, Sex and Death: An Examination of *Eyes Wide Shut.*" http://www.money-into-light.com/2012/07/love-sex-and-death-examination-of-eyes.html

Schickel, Richard. "All Eyes on Them." *Time*, July 5, 1999, 66–70.

Siegel, Lee. "Eyes Wide Shut: What the Critics Failed to See in Kubrick's Last Film." *Harper's Magazine* 299, no. 1793 (October 1999): 76–83.

Stanley, Caroline. "The Most Fascinating Bits from Stanley Kubrick's Daughter's Reddit AMA." November 14, 2012, http://flavorwire.com/468333/25-things-you-didnt-know-about-stanley-kubricks-eyes-wide-shut.

Weinraub, Bernard. "Kubrick Tells What Makes Clockwork Orange Tick." *New York Times*, December 31, 1971.

Wrigley, Nick. "The Right-Hand Man: Jan Harlan on Stanley Kubrick." *Sight & Sound*, February 14, 2014, http://www.bfi.org.uk/news-opinion/sight-sound-magazine/interviews/right-hand-man-jan-harlan-stanley-kubrick.

Index

2001: A Space Odyssey, 5, 9, 20, 21, 28, 29, 42, 44, 47, 63, 66, 89, 119, 121, 123, 124, 125, 133, 135, 139, 147, 151–52, 153–54, 164–65, 168, 169–70, 187

A Clockwork Orange, 6, 9, 17–18, 20, 21, 30–31, 40, 42, 47, 48, 50, 60, 73, 119, 120, 122, 123, 133, 136–37, 147, 153–54, 157–59, 166–67, 170, 173, 180–81
Adams, Margaret, 103
A.I.: Artificial Intelligence, 10–11, 38, 39, 43, 59–60, 84, 125–27, 135–36, 150
Allen, Ioan, 34, 121, 122
Allen, Marit, 72–76, 85–86, 103–4, 204n74
Allen, Woody, 31–32, 136, 176, 189
Altman, Robert, 120
anti-semitism, 36, 49, 143, 167
Aryan Papers, 38, 50, 63, 118–19, 150

Baker, Chris (Fangorn), 38, 74, 84, 94–95, 162
Baldwin, Alec, 67
Barry Lyndon, 4, 7, 9, 17–18, 20, 31, 32–33, 42, 48, 60, 63, 69, 73, 77–78, 80, 82, 89, 102, 105, 119, 121, 133, 147, 170–71, 173, 174, 188, 204n74
Basinger, Kim, 67
Baxter, John, 1, 195n14
Blanchett, Cate, 105
Bosch, Hieronymus, 169, 173–74
Brook, Albert, 34
Buñuel, Luis, 170, 185–87
Burgess, Anthony, 32–29, 42, 49, 66–67

Calley, John, 36, 114–15
Capra, Frank, 180, 191
Carlos, Wendy, 122
Cavaciuti, Peter, 86, 100–1, 103–4, 105, 109, 110–11
Chamian, Denise, 68–69
Charman, Kate, 104, 109–10
Clarke, Arthur C. 42
Clay, Jim, 77–78
Connealy, Kevin, 110–11
Cook, Brian, 69, 70, 76, 77, 78, 91, 92, 102, 109–10, 172
Cornwell, David (John Le Carré), 36–38, 42, 47, 66–67, 173
Crosby, Bing, 118
Cruise, Tom, 1, 27–28, 49, 67–68, 69, 73–74, 82, 83, 88, 89, 90–91, 92–93, 94, 96, 97, 99–100, 101–2, 105, 106–7, 114–15, 120, 127, 129, 130, 131, 137, 141, 145–46, 147, 152, 162–63, 164–65, 166–67, 172, 204n74, 206n97
Cumming, Alan, 68–69, 129

D"Alessandro, Emilio, 1–2, 69, 73–74, 80, 91, 93, 96, 103, 107, 110–12, 115, 168, 176–77
Daly, Robert, 114, 127, 130, 131
Davis, Julienne, 69, 70, 91, 97, 104–5, 115
Day of the Fight, 2–3
DeSergio, Tom, 109
Douglas, Kirk, 4–5, 23–24, 25, 41–42
Dr. Strangelove, 3–4, 8–9, 16–17, 28, 32–33, 35–36, 48, 50, 63, 89, 139, 147, 153–54, 168, 187

Eason, Paddy, 118–19, 125–27
Eisermann, Victoria (Vicky Lee), 92–93
Elkind Rachel, 122
Eric Brighteyes, 10–11, 38

Eyes Wide Shut
afterlife, 145–50
casting, 67–69
evolution of the screenplay, 41–62
foreshadows of, 7
Jewishness of, 48–51, 144, 160, 167, 168
prehistory of, 13–40
postproduction, 113–32
preproduction, 63–84
production, 85–112
reception, 133–45

Fangorn, *see* Baker, Chris
Fear and Desire, 3, 7, 16, 47, 106, 119, 121, 189
Feiffer, Jules, 24–25, 197n25
Fenton, Vanessa, 109–10
Field, Todd, 48, 69, 87, 90, 131, 169
Ford, Harrison, 49
Freedman, Harry, 93
Freud, Sigmund, 17–19, 28, 66, 164, 167, 169–71, 173–74
Frewin, Tony, 15–16, 29, 31, 33, 36, 46, 55, 66–67, 85, 115, 120, 129–30, 131, 168
Fried, Gerald, 122
Froggat, Clive, 97
Frumkes, Ed, 127
Full Metal Jacket, 1–2, 9–10, 14, 17, 36, 37–38, 42, 47, 48, 49, 63, 77–78, 82, 89, 98–99, 119, 122, 134, 136, 151, 154, 163, 166–67, 199n38

Galt, Nigel, 113–14, 116, 118–19, 127
Gibson, Thomas, 69, 110–11, 164–65
Goba, Gary, 90–91, 106–7
Good, Abigail, 70, 103, 104–5, 107–10

Harlan, Dominic, 61, 123–24
Harlan, Jan, 1, 13, 22, 29, 31–32, 38–39, 41, 64, 77–78, 105, 116, 120, 123, 125, 127, 131–32, 134
Harlan, Manuel, 77
Harlan, Susanne (Christiane Kubrick), 5, 14, 24, 27–28, 29, 31–32, 38–39, 49, 69, 77, 80, 96–97, 101, 111–12, 116, 122, 199n38
Harris, James B. 3–4, 5–6, 9, 14, 22–23, 24–25, 26, 27, 28, 51, 111–12
Henshaw, Lee, 109
Herr, Michael, 1–2, 14, 29, 34, 37–38, 42, 60, 66–67, 187–88
Hitchcock, Alfred, 63, 170–71, 176–77
Hitler, Adolf, 66, 140–41
Hunt, David, 93

Illuminati, The, 143
Ireton, Bill, 134

Jafa, Arthur, 83
Jamieson, Brian, 116
Jason Leigh, Jennifer, 10–11, 69, 93, 110–11
Jenkins, Chris, 116
Johnson, Diane, 18, 33–34, 37–38, 42, 66–67
Joyce, James, 180, 185–86

Kafka, Franz, 36, 66–67, 165–66, 170, 185–86
Keitel, Harvey, 10–11, 69, 91–93, 147, 206n92
Khachaturian, Aram, 121
Kidman, Nicole, 1, 27–28, 67, 68, 70, 74–76, 86, 89, 90–91, 92–93, 99, 105, 106–7, 114–15, 129, 130, 131, 137, 141, 142, 143, 145–46, 152, 163, 182, 206n92
Kieślowski, Krzysztof, 188–89
Killer's Kiss, 3–4, 16, 17, 19, 20, 70, 73, 81, 153–54, 156, 169, 173–74
Killing, The, 3–4, 16, 17, 20, 22, 48, 58–59, 73, 119, 151, 169
Kingsley, Pat, 130
Kirkpatrick, Nancy, 128
Klimt, Gustav, 19, 55, 87, 157, 174
Kubrick, Anya, 31, 41, 116
Kubrick Archive, The, 26, 60, 71, 72, 73–74, 77, 85–86, 116, 117, 119, 150, 167
Kubrick, Christiane, *see* Harlan, Susanne
Kubrick, Jacques (Jack), 14
Kubrick, Katharina, 29, 69, 80, 101
Kubrick, Stanley
death of, 1, 115
early career, 2–4
health, 103, 110–12, 115
at *Look* magazine, 2–3, 14, 15–16, 24–25, 176–77
meets Christiane, 5, 24
as New York Jewish Intellectual, 1
personal life, 39
upbringing, 13
working method, 41–43, 44, 63–64, 76, 85, 86–89, 90, 97, 101, 103, 113, 117–28
Kubrick, Vivian, 39, 76–77, 116, 122

Le Carré, John, *see* Cornwell, David
Legman, Gershon, 36, 66–67
Leone, Lisa, 69, 70, 76–77, 81, 83, 87, 91, 94, 99–101, 117, 168
Ligeti, György, 45, 118, 121, 123, 124, 149, 183
LoBrutto, Vincent, 1, 16, 29

Lolita, 5–8, 15–16, 17–18, 21–22, 23–24, 26–28, 29–30, 31–32, 43, 48, 51, 56–57, 77–78, 89, 119, 153–54, 160, 163, 168, 169, 185
Lowe, Leslie, 92–93, 97

Maitland, Sara, 43, 59–60
Mamet, David, 39, 189
Martin, Steve, 33–34, 176
Masterson, Fay, 69, 94
May, Natalie, 102
Mazursky, Paul, 98–99, 106, 189–90
McWilliam, Candia, 39, 41–43
Mead, Abigail, *see* Kubrick, Vivian
Modine, Matthew, 82
Moore, Demi, 67

Nabokov, Vladimir, 5–6, 21–22, 23–24, 26, 27, 29–30, 43, 49, 56–57, 170, 190–91
Napoleon, 29–30, 31, 63–64, 170
Ness, Stacey, 91
Newton, Helmut, 55, 70, 109, 174
Nicholson, Jack, 67, 82, 89, 92
North, Alex, 121

Ophüls, Max, 19–21, 24, 47, 151–52, 156, 157–59, 185

Paths of Glory, 4–5, 14, 20, 22, 23–24, 25, 32, 41–42, 119, 153–54
Pelican, Kira-Anne, 78–79
Penfold, Rachel, 118–19
Pinewood Studios, 78, 80, 94–95, 96, 100–2, 106–7, 110–12, 123, 136–37
Polanski, Roman, 188
Pollack, Sydney, 50, 67, 69, 86, 92–93, 97, 98, 144, 160, 172, 189
Pook, Jocelyn, 122–23, 124–25, 166, 171–73
Poole, Ateeka, 172
Pudney, Adam, 109–10

Raphael, Frederic, 22, 28, 40, 41–42, 43–60, 64, 65–66, 81, 102, 107, 119, 142, 160, 170–71, 173, 188, 189
Richardson, Marie, 69, 110–11

Satanism, 142
Sayeed, Malik, 83
Scheiner, Clifford J. 66–67
Schiele, Egon, 19, 55, 174
Schnitzler, Arthur, 4, 13–15, 16, 17–20, 21–22, 23–25, 26–27, 28–31, 32, 36–37, 38, 43–45, 47, 48, 49, 52–54, 55, 56–57, 58, 59–60, 61–62, 64–66, 107, 124–25, 134, 136, 140, 141, 144–45, 157, 164, 170–72, 173, 188
Schnitzler, Peter, 22, 25, 31, 32, 66–67
Scientology, 39, 122
Seafarers, The, 2–3, 16
Semel, Terry, 67, 114–15, 127, 130, 131
Senior, Julian, 80, 111, 114–15, 116, 127, 131–32
sex and sexuality, 15–18, 29–30, 51–55, 65–66
Shapman, Dave, 78
Shaw, Vinessa, 68, 89
Sheldon, Jana, 93
Shepperton, 100–1
Sherbedgia, Rade, 26, 61–62, 68, 96
Shostakovich, Dmitri, 117, 124, 125, 149, 151–52, 183
Simon, Neil, 34
Sinatra, Frank, 117
Smith, Larry, 79–80, 82–84, 86, 87, 88, 92, 94, 109, 110–11, 131, 167
Snaith, Yolande, 70–71, 103, 107–9, 122
Sobieski, Leelee, 85, 129, 170, 206n97
Sobotka, Ruth, 14, 23–24, 70, 156, 195n14
Southern, Terry, 28, 34–36, 42, 66–67
Southgate, Steve, 115–16
Spartacus, 5–6, 25, 42, 43, 48, 80, 121
Spielberg, Steven, 38, 68, 115
Stalin, Josef, 123, 125–27
Sterland, John, 93
Strauss, Johann, 121
Strauss, Richard, 121, 125

Tarantino, Quentin, 58–59, 188–89
The Flying Padre, 2–3
The Shining, 6–8, 9, 17, 18, 20–21, 32–33, 34, 42, 45, 47, 66–67, 69, 73, 77–78, 82, 89, 99–100, 119, 123, 133, 151, 154, 159, 169–70, 191
Tise, Edward, 120
Tomkins, Les, 56–57, 74, 77–80, 93, 98, 101–2, 109
Traumnovelle, 4, 13, 14, 15, 19, 21–22, 23–24, 25–26, 27–29, 30–40, 43–44, 45, 47, 48, 56, 59–60, 61–62, 64–65, 72, 106, 107, 140, 163, 165, 166–67, 173, 195n14
Turley, Patrick, 83
Turturro, John, 69

University of the Arts, London, 1

Vienna, 13–14, 15–16, 29–30, 31, 32, 36–37, 44–45, 56, 63, 66–67, 125, 151–52, 157, 171–72
Viner-Cuneo, Melanie, 114, 116, 118–19
Vitali, Leon, 50, 68–69, 70, 77, 87, 88, 92, 102, 103, 106–9, 111–12, 113, 114, 115–16, 118–19, 120, 131–32, 144–45, 172

Wagner, Richard, 123, 170–71, 189
Walker, Nick, 79
Walker, Roy, 77–79, 98
Warner Bros. 1, 30, 36, 38, 67, 74, 80, 86, 101–2, 111, 114–15, 116, 121, 125–30, 131–32, 133, 134, 142, 151–52, 199n38
Wehlisch, Claus, 114, 116
Willingham, Calder, 22–23
Willis, Bruce, 67
Wrenn, Jason, 84

Ziegler, Liz, 100–1
Zweig, Stefan, 4, 15, 21, 22, 23, 47, 157–59, 170–71